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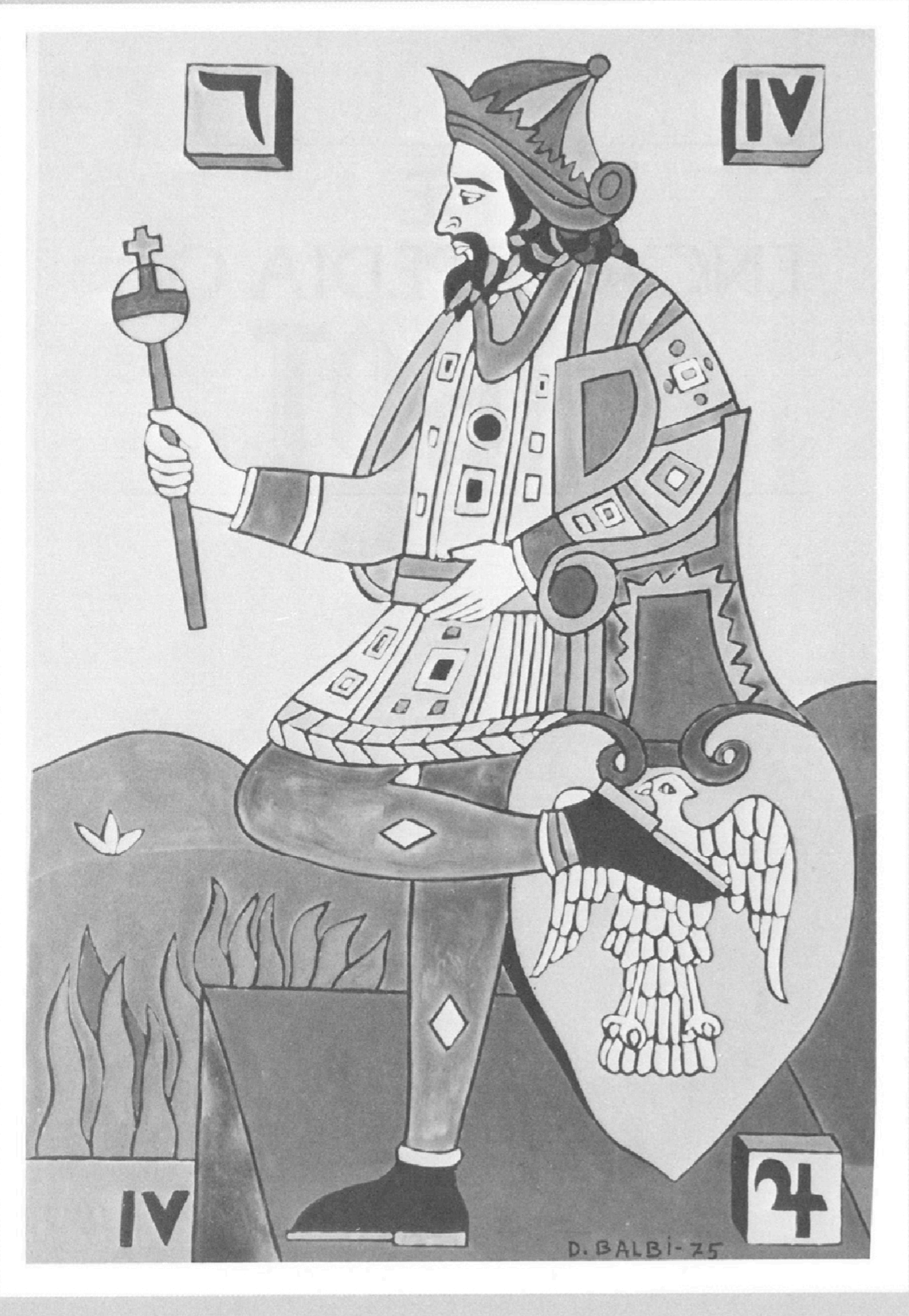

Balbi Tarot Card A stylized rendition by Domenico Balbi of Stuart R. Kaplan as card no. IV, The Emperor, in the Balbi tarot pack.

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Stuart R. Kaplan

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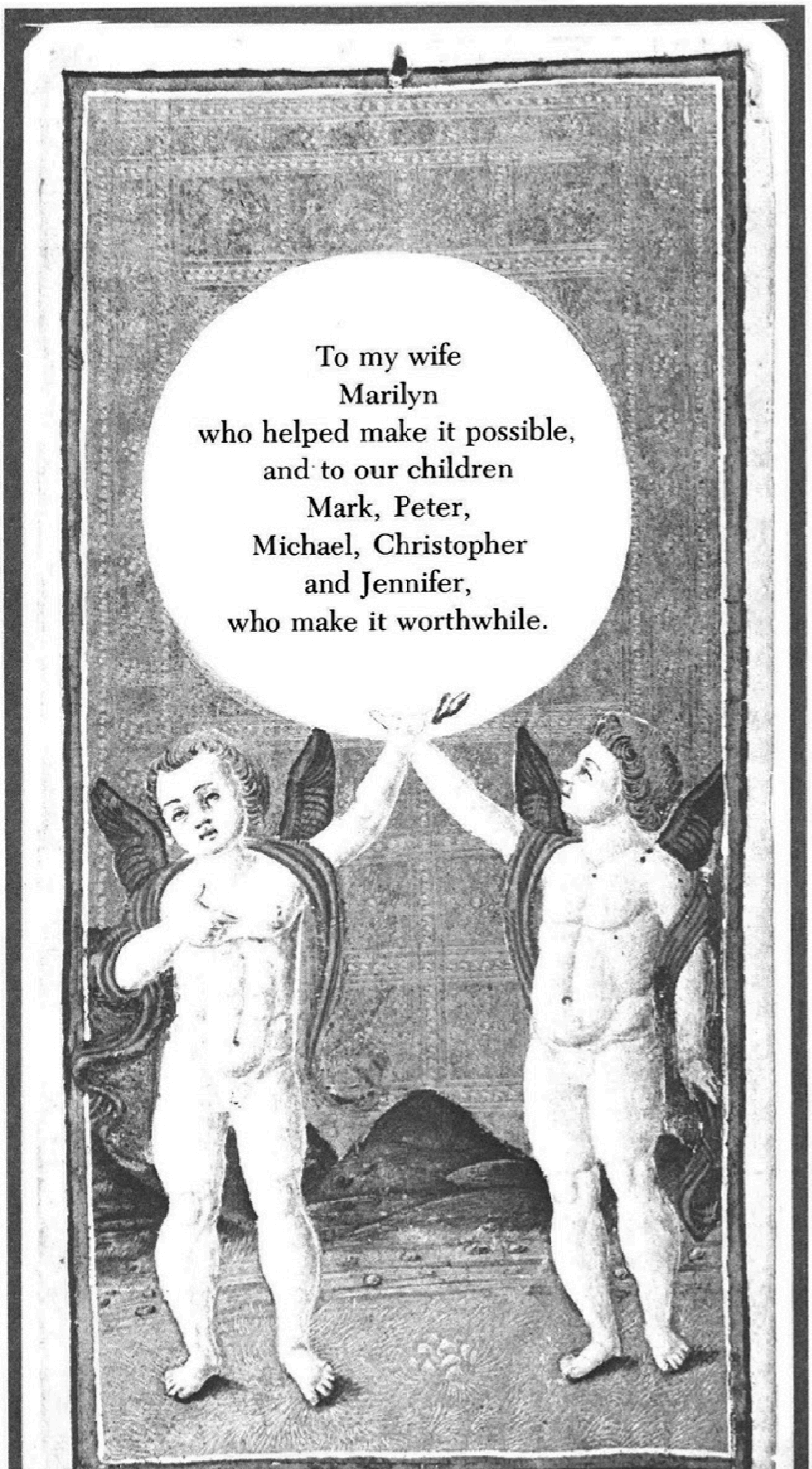

To my wife
Marilyn
who helped make it possible,
and to our children
Mark, Peter,
Michael, Christopher
and Jennifer,
who make it worthwhile.

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PREFACE

A collector of tarot cards generally remembers the circumstances surrounding the time he or she first saw a tarot deck. In mid-February, 1968, I visited the annual Nuremberg Toy Fair in West Germany. On the last day of the fair, I wandered into a small booth displaying playing cards published by AGMuller & Cie, Neuhausen am Rheinfall, Switzerland.

Edwin Nigg, export manager for AGMuller & Cie, showed me an intriguing set of seventy-eight colorful cards called the lJJ Swiss Tarot deck. This was the first time I had seen a tarot pack and I found the imagery on the cards both compelling and puzzling. Such card titles on the trump cards as the Empress, The Emperor and The Lovers were self-explanatory; other titles were obscure. Only much later did I learn that the two "J's" in lJJ stood for Junon and Jupiter, alternate titles for The Popess and The Pope popularized by card makers in eighteenth-century southern France as a conciliatory gesture toward the Church. An earlier Swiss deck with cards titled Juno and Jupiter was produced in 1680 by Joannes Pelagius Mayer of Constance.

At the close of the Nuremberg Toy Fair, I returned to New York, and the following week I showed the lJJ Swiss Tarot deck to Henry Levy. Levy was then a buyer at Brentano's and placed a small trial order for tarot decks with the admonishment to be certain to include with each deck a booklet of instructions about the origin and use of the cards. Thus began my initial research into tarot; during the past nine years I have authored several books and booklets about the history and development of tarot cards and methods of divination.

Tarot symbolism has had a remarkably consistent development during the past several centuries. Nevertheless, important variations have been added by each new artist who has interpreted the symbolism of the twenty-two Major Arcana cards according to his own personal viewpoint. In this new work I have sought to bring together a large number of photographs and descriptive information about several hundred different tarot decks, starting with the several extant hand-painted, fifteenth-century Visconti-Sforza *tarocchi* decks.

The chapter entitled "Introduction to Tarot Cards" defines terminology associated with tarot during the past five hundred years. This chapter also includes early listings and descriptions of the Major Arcana and Minor Arcana cards and theories as to the origin of the four suits and court cards.

In "Origins of *Tarocchi* Cards," I have presented more than thirty-five theories often associated with the early origins of tarot, from oral culture to occult interpretations of the Tree of Life and the Tetragrammaton. In "Earliest References to Playing Cards," published references about playing cards during the fourteenth to sixteenth centuries are discussed. Included are several interpolations and translation errors that have confused past researchers, often causing incorrect assumptions about the history of playing cards and tarot. The section on omissions cites the failure of several important writers of antiquity and the Middle Ages to mention playing cards and tarot, which suggests that cards were not known in their time.

Chapter IV, "Early Types of *Tarocchi* and Similar Playing Cards," describes some of the first known tarot decks and several related decks that may share a common origin, including the Tarocchi of Mantegna, Tarocchini of Bologna and minchiate packs. The next four chapters describe the Visconti and Sforza families, their heraldic devices and detailed information about all the extant Visconti-Sforza cards, 239 in total and which may descend from eleven distinct groups of cards.

Chapter IX, "Other Early Hand-Painted Cards," describes several sets of hand-painted cards including the famous incomplete set of Gringonneur cards. There also exist today many early printed cards, and Chapter X, "Early Printed Tarot Cards," includes a description of, among others, the Sola Busca pack and the Catelin Geofroy pack dated 1557.

Chapter XI, "Eighteenth-and Nineteenth-Century Tarot Decks," discusses the Court de Gebelin cards, the Tarot of Marseilles pack and over thirty additional decks with traditional and historical designs.

I have thought it best to divide the large number of tarot decks of the twentieth century into two distinct chapters. "Twentieth-Century Tarot Decks and Designs Not Readily Available" includes the designs of over ninety-five artists; "Popular Twentieth-Century Tarot Packs and Reprints Currently Available" describes nearly fifty tarot packs generally available to collectors.

This encyclopedia would not be complete without detailed information about the game of tarot, known in Europe as tarock. Chapter XIV contains photographs and descriptions of some thirty decks used for playing the game of tarock rather than for fortune-telling.

The popularity of tarot cards for fortune-telling is well known. In Chapter XV, "Interpreting Tarot Cards," I have sought to present a composite interpretation of each tarot card based upon much traditional material written during the past two centuries. In Chapter XVI, "Spreading the Tarot Deck," readers are shown several popular card spreads.

The bibliography in this book contains over one thousand seven hundred entries dealing with tarot and the history of playing cards. The surprisingly large number of works attests to the substantial interest in the subject matter.

Few books, if any, have been written with both the art historian *and* the occultist in mind. One of the objectives of this work is to bridge the gap between these groups so that the serious card collector and art historian may learn about fortune-telling with tarot cards, which for centuries has fascinated millions of people from all walks of life, and the occultist may learn about the historical and artistic background of early *tarocchi* cards.

Some authors have felt obliged to apologize for doing scholarly research on such a lightly viewed topic as the history of playing cards. However, virtually every American and European family owns or knows of playing cards, and probably no other game of amusement enjoys such popularity, as evidenced by the existence throughout the world of an estimated several billions of packs of cards, including many millions of tarot decks.

The diverse imagery on cards from different packs has led to scholarly investigations from the standpoints of art, iconography, symbolism, fortune-telling and gambling. As a collector of rare books on the history of playing cards, especially tarot books, as well of the original packs of cards themselves, I have at my disposal an extensive private library that has proved invaluable during my research. Access to many important books and decks has allowed me to draw upon the diverse viewpoints (often conflicting) of earlier researchers. I have enjoyed many evenings with friends from the past: Rive, Singer, Cicognara, Chatto, Duchesne, Lévi, Taylor, Willshire, Merlin, Papus, O'Donoghue, Steele and D'Allemagne, to name a few.

Each of us usually discovers a card from the tarot pack that holds a special personal attraction. I have always been fascinated by The Fool. Perhaps my preference was predestined since I was born on April 1st—April Fool's Day. In The Fool card the world beckons beyond the young man as he eagerly ventures forth to savor of life. He is the eternal optimist who is anxious to learn—and he is willing to share his knowledge with other persons who seek to satisfy their own curiosity.

It is my present thinking to publish a companion volume to this work that will include photographs of cards from some additional 150 to 200 tarot packs and other early decks with accompanying commentary. Whether I commit myself to this new task will depend on the reception of this initial volume.

The disclosure of the existence of eleven different groups of Visconti and Visconti-Sforza cards may lead to the discovery of other hitherto unknown early cards. Should this volume kindle a spark in the reader that makes him venture forth to areas yet untouched, I shall feel the results have justified my effort.

Stuart R. Kaplan

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ODE

In this ode to ancient tarot cards

I touch with care new friendships painted
on pasteboard faces drawn
during man's obscure dawn.

The single-ended carnival figures
clad in full-length costumes conceal
the profound knowledge of antiquity.

Each gamester skillfully plays
with the arcane figures at his command.
The fanciful trickster separates
the fool from his money while
the wicked fortune-teller
with astonishing accuracy lays bare
the great prophecies of life.

As one card falls another
dares to take its place
much like the evolution of life itself.

The relentless processional
out of the past
unmasks each symbol of the present
and portends the limits which exist in
the future.

Despite the sly tricksters,
the gamesters,
the crafty gamblers,
the fortune-tellers,
none can answer the simplest of arcane
questions,
whether the Major and Minor Arcana
were created together,
or took form each born of separate genius.

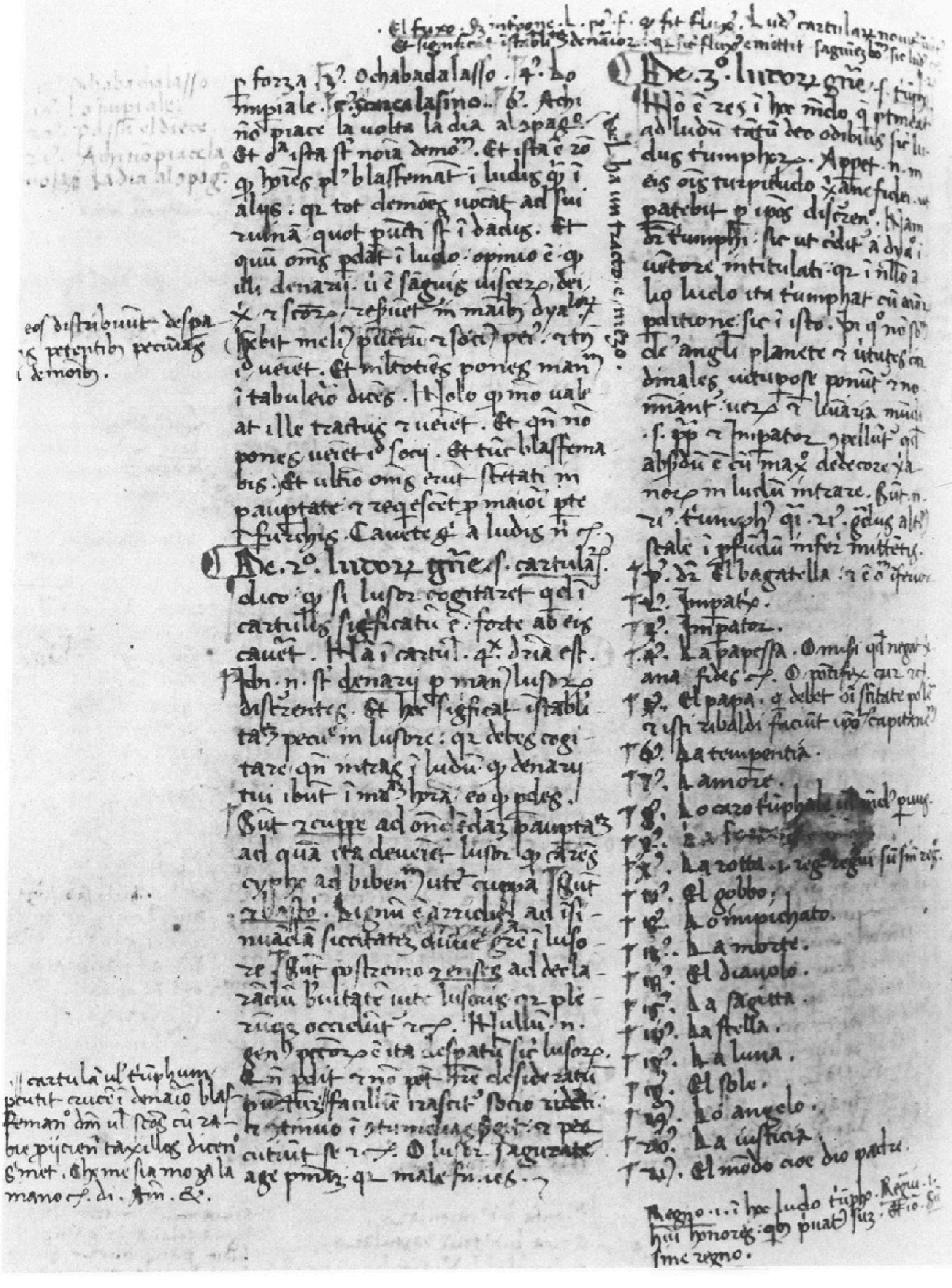
One yearns to discover
the ingenious mind that started it all.

What chance to find
face to face the wit who wrote
life is but a game of cards.

Instead we resign ourselves to accept
the allegorical pictures which we do not
fully understand.

Beautiful cardboard face
I love you as an old friend
despite your unyielding guard
of the symbols shrouded
in the mysterious tarot pack
that beguile and defy us all.

Stuart R. Kaplan



T 1°. El bagatella
T 2°. Imperatrix.
T 3°. Imperator.
T 4°. La papessa.
T 5°. El papa.
T 6°. La temperentia.
T 7°. La amore.
T 8°. Lo caro triumphale
T 9°. La forteza
T 10°. La rotta.
T 11°. El gobbo.
T 12°. Lo impichato.
T 13°. La morte.
T 14°. El diavolo.
T 15°. La sagitta.
T 16°. La stella.
T 17°. La luna.
T 18°. El sole.
T 19°. Lo angelo.
T 20°. La iustitia.
T 21°. El mondo cioe dio patre.

Sermones De Ludo Cum Aliis" Handwritten page from late-fifteenth-century manuscript. The lower half of the right column *contains the earliest list of* atouts.

I

AN INTRODUCTION TO TAROT CARDS

THERE EXIST TODAY several fifteenth-century Visconti-Sforza *tarocchi* decks which comprise the earliest known tarot cards. The reproduction in 1975 of the most complete of these packs—the Pierpont Morgan–Bergamo *tarocchi* deck whose original cards are divided between the Pierpont Morgan Library, New York, and the Accademia Carrara and Colleoni family, Bergamo, Italy—is an important event for tarot collectors and researchers of art history.

Italy holds the honor of having produced several of the earliest known *tarocchi* packs that contain the mystical and allegorical trump cards. Throughout five centuries the provocative symbolism of the twenty-two Major Arcana cards has continued to intrigue art historians, artists and occultists. For over five hundred years card designers and artists have faithfully preserved the same dominant symbolism of the Major Arcana cards while often adding their personal interpretations in the form of slight modifications to the designs based upon the fashions, events and important topics of the day. There exist in leading museums, libraries and private collections many hundreds of such modified tarot designs, the work of such artists as the fifteenth-century genius Bonifacio Bembo, modern painters such as Salvador Dali and Larry Rivers, and many lesser known but talented artists such as Pamela Colman Smith (Rider-Waite pack), Lady Frieda Harris (Crowley "Thoth" cards), Fergus Hall (James Bond 007 tarot cards), David Palladini (Aquarian tarot) and Domenico Balbi (Balbi pack).

The development of tarot symbolism during the last five centuries, beginning with the earliest known Italian *tarocchi* cards, is an intriguing story.

TERMINOLOGY

The term *trionfi* was used in Italy in the fifteenth century to describe the twenty-two Major Arcana cards. The term *tarocchi* subsequently came into usage in Italy in the early sixteenth century, first referring to the twenty-two Major Arcana cards, and thereafter to the complete seventy-eight-card deck, consisting of the twenty-two Major Arcana and fifty-six Minor Arcana or suit cards. The words *tarocchi* and *tarocco* are often used interchangeably, although *tarocchi* is actually the plural of *tarocco*. *Tarot*, the French derivative of *tarocchi*, has come into widespread usage in the English language. In pronouncing the word *tarot*, the final *t* is silent.

MacGregor Mathers, writing in 1888, describes several anagrams derived from the word *taro*:

Tora—law (Hebrew)
Troa—gate (Hebrew)
Rota—wheel (Latin)
Orat—it speaks, argues or entreats (Latin)
Taor or Taur—Egyptian goddess of darkness
Ator or Athor—Egyptian Hathor, goddess of joy

The term *trumps* is derived from the Latin *triumphi*. The twenty-two trump cards, also known as the Major Arcana or Greater Arcana cards, each contain a symbolic or allegorical picture. *Arcana* is a Latin word meaning mysterious or secret; the Italian word *arcana*, derived from the Latin, has the same meaning. The trumps are also known as *atouts* in French and *atutti* in Italian. *Atouts* denote cards of higher value than the rest, that is, *a tous* or *a tutti*, superior to all others.

Some researchers believe the word *tarot* derives from the term *tarotée*, the name applied to the design on the back of early cards—a multiple series of crisscrossing solid or dotted lines in varying widths. However, it is likely that the word *tarotée* itself was derived from *tarocchi* since the use of the word *tarocchi* predates that of the word *tarotée*. In the statutes of the guild of card makers of Paris in the year 1594 the cartiers called themselves *tarotiers*, another form of the word *tarot*.

Antoine Court de Gebelin wrote in the late eighteenth century an exhaustive treatise entitled *Monde Primitif* which dealt with all aspects of ancient civilization. He proposed that the word *tarot* was composed of the Egyptian words *tar*, signifying way or road, and *ro*, *ros* and *rog*, implying king or royal.

Nancy Fullwood, writing in 1929, described tarot as meaning the *royal road*. Fullwood maintained that there exist seven royal roads that are both realms of being and the great primal forces that govern life. *Pano tarot* vibrates through the universe as pure Spiritual Mind. *Fano tarot* vibrations make the Force of Heart in the universe. *Tano tarot* vibrates through the universe as the Force of Material Wealth. The vibrations of *Sano tarot* make the Force of Inspiration, those of *Rano tarot* the Force of Faith and those of *Gano tarot* the Force of Universal Love. *Ono tarot* vibrates the Force of Hope in the universe. In sum, it is these seven tarots through which the gods lead the seeker of truth.

Through the centuries playing cards alternately have been called the Devil's Picture Book, the Devil's Bible, painted pasteboards and pagan idols. Whatever their name, the symbolic and allegorical cards have captured the imaginations of the high and mighty, the impoverished and destitute. Indeed, tarot has intrigued persons from all walks of life, economic circumstances and fields of endeavor.

THE MAJOR ARCANA CARDS

The twenty-two symbolic and allegorical Major Arcana cards depict and create the continuous and ever-changing physical and spiritual forces affecting humanity. To some persons, the trump cards are a pictorial processional of life's fateful events.

What appears to be the oldest list of standard trumps is contained in a late-fifteenth-century manuscript of a sermon against gambling. The author, a priest, describes and condemns the use of dice and ordinary cards in the four suits of cups, coins, swords and staves. He then lists the names of the *triumphi* in the following manner:

1. *Primus dicitur El bagatella (et est omnium inferior)* (The Magician or The Juggler)
2. *Imperatrix* (The Empress)
3. *Imperator* (The Emperor)
4. *La papessa (O miseri quod negat Christiana fides)* (The Popess or The High Priestess)

TITLES OF THE 22 MAJOR ARCANA CARDS IN ENGLISH, FRENCH, ITALIAN AND GERMAN

Number	*English*	*French*	*Italian*	*German*
	The Fool, The Foolish Man, The Vagabond	*Le Mat, Le Fou, Le Fol*	*Il Matto, Il Folle, Il Pazzo*	*Der Narr*
I	The Magician, The Juggler, The Wizard, The Thimble-rigger, The Minstrel, Quarterpenny, The Cups Player, The Mountebank, The Magus, The Pagad, The Pagat, The Paghead	*Le Bateleur, Le Joueur de Gobelets, Le Mage*	*Il Bagatino, Il Bagatto, Il Bagattel, Il Bagat, Il Bagotti, Il Bigatto, Il Mago*	*Der Magier, Der Gaukler*
II	The Popess, The High Priestess, The Female Pope, Pope Joan, Juno, Wise Woman, Spanish Captain	*La Papesse, Junon, L'Espagnol Capitano Eracasse, La Grandprêtresse*	*La Papessa*	*Die Papstin, Die Höhepriesterin*
III	The Empress, Isis, The Queen	*L'Impératrice*	*L'Imperatrice*	*Die Herrscherin, Die Kaiserin, Die Königin*
IIII	The Emperor, Osiris, The King	*L'Empereur*	*L'Imperadore, L'Imperatore*	*Der Herrscher, Der Kaiser, Der König*
V	The Pope, The Hierophant, The Head Priest, Grand Master, Jupiter, Bacchus	*Le Pape, Jupiter, Bacus, Le Grandprêtre*	*Il Papa*	*Der Papst, Der Höhepriester*
VI	The Lovers, Marriage, Eros, Hermes	*L'Amoureux*	*L'Amore, Gli Amanti, Gli Innamorati*	*Die Liebenden, Der Scheideweg, Die Entscheidung*
VII	The Chariot, Triumphal Car, Wagon	*Le Chariot*	*Il Carro*	*Der Triumphwagen, Der Wagen*
VIII	Justice, The Scales	*La Justice*	*La Giustizia*	*Gerechtigkeit*
VIIII	The Hermit, Father Time, The Hunchback, The Aged Man, The Sage	*L'Ermite, Le Vieillard, Capuchin, Le Prêtre*	*L'Ermita, Il Gobbo, Il Vecchio, L'Eremita*	*Der Einsiedler, Der Eremit, Der Weise*

5. *El papa (O pontifex cur, &c. qui debet omni sanctitate polere, et isti ribaldi faciunt ipsorum capitaneum)* (The Pope or Hierophant)
6. *La temperentia* (Temperance)
7. *L'amore* (The Lovers or Love)
8. *Lo caro triumphale (vel mundus parvus)* (The Chariot or The Car)
9. *La forteza* (Strength)
10. *La rotta (id est regno, regnavi, sum sine regno)* (The Wheel or Wheel of Fortune)
11. *El gobbo* (The Hermit or Father Time)
12. *Lo impichato* (The Hanged Man)
13. *La morte* (Death)
14. *El diavolo* (The Devil)
15. *La sagitta* (The Arrow)
16. *La stella* (The Star)
17. *La luna* (The Moon)
18. *El sole* (The Sun)
19. *Lo angelo* (The Angel)
20. *La iusticia* (Justice)
21. *El mondo (cioe Dio Padre)* (The World)
22. *El matto sine nulla (nisi velint)* (The Fool)

It is interesting to note that the sequence given for the Major Arcana cards and several titles vary from the popular versions today. The Empress is in second place and The Popess is moved to fourth place. The Tower is called The Arrow, reflecting the arrow ray that strikes the crown of the tower. Judgment is replaced by The Angel.

The manuscript clearly distinguishes between cards and trumps, evidencing that they did not form one game but were separate entities. According to the manuscript, there is nothing in the world so hateful to God as the game

Number	*English*	*French*	*Italian*	*German*
X	The Wheel of Fortune, Fate, Chance, Rota	*La Roue de Fortune*	*La Ruota, Rota di Fortuna, Ruota della Fortuna, La Fortuna*	*Das Rad des Lebens, Das Schicksasrad, Das Glücksrad*
XI	Strength, Force, Fortitude	*La Force*	*La Fortezza, La Forza*	*Die Kraft*
XII	The Hanged Man, The Hanging Man, The Traitor, The Thief, Tau Cross, Judas	*Le Pendu*	*Il Penduto, L'Appeso, Il Traditore, L'Impiccato*	*Der Erhängte, Der Aufgehängte, Die Prüfung*
XIII	Death, The Skeleton	*La Mort*	*Il Morte, Lo Specchio, La Morte, Il Tredicesimo, Uguaglianza*	*Der Tod*
XIIII	Temperance	*La Tempérance*	*La Temperanza*	*Der Ausgleich, Die Ausgewogenheit, Die Mässigkeit*
XV	The Devil, Typhon, Satan, Lucifer	*Le Diable*	*Il Diavolo*	*Der Teufel*
XVI	The Tower, The Lightning Struck Tower, The House of God, The Hospital, The Tower of Babel, Fire of Heaven, The Devil's House, The Castle of Plutus	*La Maison de Dieu, Le Foudre, La Tour*	*La Casa del Diavolo, La Torre, Il Fuoco, La Saetta*	*Der Turm, Der Vom Blitz Getroffene Turm, Die Zerstörung*
XVII	The Star, Dog Star	*L'Étoile*	*La Stella, Le Stelle*	*Der Stern*
XVIII	The Moon	*La Lune*	*La Luna*	*Der Mond*
XVIIII	The Sun	*Le Soleil*	*Il Sole*	*Die Sonne*
XX	Judgment, The Last Judgment, The Angel	*Le Jugement, L'Ange*	*L'Angelo, Il Giudizio, La Trompete*	*Das Gericht*
XXI	The World, The Universe	*Le Monde*	*Il Mondo*	*Die Welt*

THE MAJOR ARCANA CARDS RELATED TO SUIT SIGNS

Swords	*Batons*	*Cups*	*Coins*
VII The Chariot	The Fool	VI The Lovers	II The High Priestess
VIII Justice	III The Empress	XIIII Temperance	V The Hierophant
XI Strength	IIII The Emperor	XVII The Star	X The Wheel of Fortune
XIII Death	VIIII The Hermit	XVIII The Moon	XV The Devil
XX Judgment	XII The Hanged Man	XVIIII The Sun	XVI The Tower

of trumps, which ridicules the Christian faith by depicting angels, the cardinal virtues, the Pope and the Emperor on cards.

The Roman numerals which appear on the Major Arcana cards often vary between standard Roman letters and the sequence used in the subtractive principle. Thus, card number four may be written IIII or, under the subtractive principle, IV, which became popular during the Middle Ages and is the standard form used today.

The twenty-two Major Arcana cards in most tarot decks published in America and Europe contain card titles in English, French, Italian or German.

A study of the twenty-two Major Arcana cards reveals several distinct groups. Emile Grillot de Givry, writing in 1929, notes that there are six titled personages belonging to human society: The Empress and The Emperor, The High Priestess and The Pope, and The Juggler and The Hermit. There are two allegorical personages: The Devil and Death. If we assume The Hanged Man represents Prudence, then there are four cardinal virtues: Justice, Strength, Temperance and Prudence. Three astronomical elements are The Sun, The Moon and The Star. Two cards relating to chance in human life are The Lovers and The Wheel of Fortune. Finally, the four elements of cosmic fatality are The Chariot, The House of God, Judgment and The World.

Another division of the twenty-two Major Arcana cards is possible by assigning the cards to one of four groups associated with the suit signs: swords, batons, cups and coins.

The first and last numbered Major Arcana cards—The Magician and The World—can stand by themselves, or they can readily be fitted into the baton group. The Magi-

ASTROLOGICAL CORRESPONDENCES TO THE TWENTY-TWO MAJOR ARCANA CARDS BASED UPON SEVEN AUTHORS

	Major Arcana	*Etteilla*	*Sepher Yetzirah*	*T. Basilide*
I	The Magician	—	—	—
II	The High Priestess	Moon	Saturn	Taurus
III	The Empress	Venus	Jupiter	Venus
IIII	The Emperor	Jupiter	Mars	Jupiter
V	The Hierophant	Aries	Aries	Aries
VI	The Lovers	Taurus	Taurus	Sagittarius
VII	The Chariot	Gemini	Gemini	Mars
VIII	Justice	Cancer	Cancer	Libra
VIIII	The Hermit	Leo	Leo	Virgo
X	The Wheel of Fortune	Virgo	Virgo	Mercury
XI	Strength	Mars	Sun	—
XII	The Hanged Man	Libra	Libra	Saturn
XIII	Death	—	—	Capricorn
XIIII	Temperance	Scorpio	Scorpio	Moon
XV	The Devil	Sagittarius	Sagittarius	Gemini
XVI	The House of God	Capricorn	Capricorn	Scorpio
XVII	The Stars	Mercury	Venus	Aquarius
XVIII	The Moon	Aquarius	Aquarius	Cancer
XVIIII	The Sun	Pisces	Pisces	Leo
XX	Judgment	Saturn	Mercury	Pisces
XXI	The World	—	—	—
XXII	The Fool	Sun	Moon	Sun

cian card, with its symbols of all four suits on the table, is apparently assignable to any of the four groups.

Numerous attempts have been made by writers to assign astrological correspondences to the twenty-two Major Arcana cards. Oswald Wirth, writing in 1927, summarized a few such attempts beginning with Etteilla in the late eighteenth century; the divergent viewpoints are obvious.

The entire sequence of twenty-two Major Arcana cards has been viewed by some researchers as embodying the synthesis of all knowledge and a description of all the events in an individual's life span. MacGregor Mathers described a series of connected thoughts based upon the Major Arcana cards that runs somewhat as follows:

> The human *will* (I The Magician), enlightened by *science* (II The High Priestess) and manifested by *action* (III The Empress), should find its *realization* (IIII The Emperor) in deeds of *mercy* and *beneficence* (V The Hierophant). *Wise disposition* (VI The Lovers) will bring *victory* (VII The Chariot) through *equilibrium* (VIII Justice) and *prudence* (VIIII The Hermit) over the fluctuations of *fortune* (X The Wheel of Fortune). *Fortitude* (XI Strength), sanctified by *sacrifice* of one's self (XII The Hanged Man), will triumph over *disaster* (XIII Death), and thus a wise *combination* (XIIII Temperance) will enable one to defy *fate* (XV The Devil). In each *misfortune* (XVI The Tower) there is always the star of *hope* (XVII The Star) shining through the twilight of *deception* (XVIII The Moon) to ultimate *happiness* (XVIIII The Sun) in the *final result* (XX Judgment). On the other hand, *folly* (The Fool) will bring about an evil *reward* (XXI The World).

Ely Star		*Georges Muchery*		*Aleister Crowley*	*Oswald Wirth*
Planet	*Zodiac Sign*	*Planet*	*Zodiac Sign*	*Planet, Element or Sign*	
—	—	Sun	Leo	Mercury	Taurus
Moon	—	Moon	Cancer	Moon	—
—	—	Mercury	Gemini	Venus	—
Jupiter	—	Venus	Taurus	Aries	Virgo
—	Aries	Jupiter	Sagittarius	Taurus	Aries
Moon	Taurus	Mercury	Virgo	Gemini	Sagittarius
Sun	Gemini	Venus	Libra	Cancer	—
Venus	Cancer	Mars	Scorpio	Libra	Libra
Jupiter	Leo	Jupiter	Sagittarius	Virgo	—
Mercury	Virgo	Mars	Scorpio	Jupiter	Capricorn
Mars	—	Mars	Aries	Leo	Leo
Moon	Libra	Jupiter	Pisces	Water	—
—	—	Saturn	Aquarius	Scorpio	—
Sun	Scorpio	Saturn	Capricorn	Sagittarius	Aquarius
Saturn	Sagittarius	Venus	Libra	Capricorn	—
Jupiter	Capricorn	Venus	Taurus	Mars	Scorpio
Mercury	—	Mercury	Gemini	Aquarius	Pisces
Venus	Aquarius	Moon	Cancer	Pisces	Cancer
Jupiter	Pisces	Sun	Leo	Sun	Gemini
Saturn	—	Mercury	Virgo	Fire	—
Sun	—	Sun	Leo	Saturn	
—	—	Moon	Cancer	Air	—

THE MINOR ARCANA CARDS

The fifty-six suit cards, called the Minor Arcana or Lesser Arcana, are divided into four suits. Each suit contains fourteen cards. The four court cards, also called coate, costume or figure cards, are king, queen, knight and page. The ten pip or numeral cards run in sequence from ten to ace, and the symbol of the suit—sword, stave, cup or coin—is repeated in the same number as is necessary to identify the card; thus seven swords represent the seven of swords.

Suit Derivations Card makers from the earliest times to the present have sought to introduce a variety of suit signs including stars, arrows, birds, dogs, falcons, mirrors, columns, moons and anchors, but none of the innovations struck the popular fancy. The suit signs prevalent today in tarot packs of the United States, United Kingdom, France, Italy and certain other European countries are:

English	*French*	*Italian*	*German*	*Spanish*	*Corresponds to*
Swords	*Épées*	*Spade*	*Schwerter*	*Espadas*	Spades
Staves (wands, scepters, batons, clubs)	*Bâtons*	*Bastoni*	*Stäbe*	*Bastos*	Clubs
Cups (chalices, goblets)	*Coupes*	*Coppe*	*Kelche*	*Copas*	Hearts
Coins (money, pentacles, circles)	*Deniers*	*Denari*	*Münzen*	*Oros*	Diamonds

Richard Ettinghausen, writing in 1974 in "Further Comments on Mamluk Playing Cards," includes a repro-

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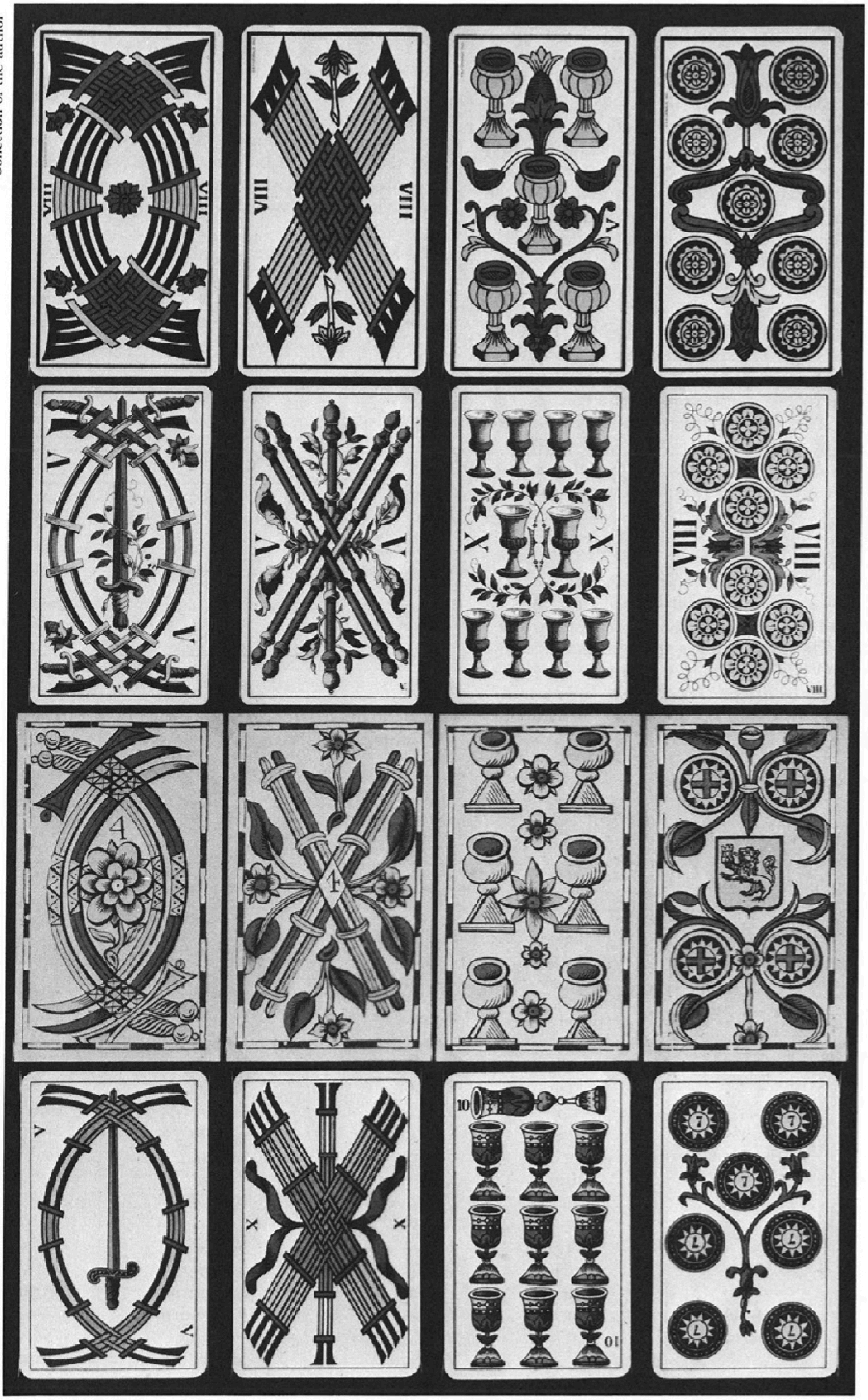


Tarot suit signs *Italian suit signs are depicted in most tarot packs produced in Italy, France and other countries.* Left to right: *Swords, staves (batons), cups and coins. In most tarot packs the suited swords are curved and interlace at top and bottom, while the staves or batons are straight and interlace at the center. This is one easy method of distinguishing between the otherwise similar, and sometimes confusing, suits of swords and staves. Cards illustrated* (top to bottom row) *are from the Tarot of Marseilles, 1JJ Swiss tarot, Vandenborre tarot and Tarocchi Piedmontese decks.*

duction of a paper fragment from the Museum of Islamic Art, Cairo, which may represent an early Egyptian court card showing a king(?) and a large bird. If this is a fragment of a court card rather than simply of a court scene, it would place one of the earliest existing cards in Egypt, thus supporting the theory that the early cards developed from an Egyptian source. One widely held belief is that the card suits represent the four castes along the Nile River in ancient times.

Another popular theory supposes that the suits represent the four divisions of the populace in medieval Europe: swords (spades) for knights, nobility and aristocracy; staves (clubs) for peasants and the lower classes; cups (hearts) for the clergy and other ecclesiastical groups; and coins (diamonds) for the commercial class. Other writers associate the four suits with the objects held in the four arms of the Indian deity Vishnu and the composite deity Ardhanari.

Galcottus Martius, writing about 1488 to 1490, refers to the four suits of the game of cards as swords, spears, cups and country loaves of bread. Pietro Aretino, writing in the mid-sixteenth century in *"le carte parlare"* (the talking cards), refers to cards as a hazardous game in which swords recall the death of those who despair and become mad over gaming; staves or batons, the punishment of those who cheat; cups, the wine in which the disputes of gamesters are settled; and coins, the sustenance and food of play.

Early French writers associate the four suits with warfare. Spades designate the cache or stores of arms necessary for battle. Clubs (trefles) represent the common meadow plant and signify that a general should never encamp his troops in places lacking forage for horses or where it would be difficult to transport it. Hearts represent the courage and leadership of officers, and diamonds the type of strong and heavy arrows shot from a harquebus.

Covarrubias, writing in the early seventeenth century, suggests that the four suits in playing cards are meant to represent the most hurtful and mortal dangers to mankind. The first suit, swords, serves to draw men into combat. Clubs, less effective warlike weaponry, succeeded fists and eventually were superseded in combat by the superior sword. Cups, which seem to have been invented to sustain life, have proved to be the source of innumerable brawls and quarrels. Lastly, no less dangerous than iron swords and wooden clubs are gold coins—the wealth that incites men to robbery and murder. Thus, swords and clubs are symbols of violence, cups of drunkenness and disorder, and coins of greed and crime.

By contrast, some view the suit signs as emblems of four virtues; namely, justice (the sword), fortitude (the club), faith (the cup) and charity (the coin).

The four suits have also been viewed as geographical and political representations. In this theory the swords represent the Orient, the staves South America, the cups North America and the coins Europe. The kings represent government, queens religious belief, knights history and nationalistic viewpoints, and pages the arts and sciences. The ten pip cards of each suit represent the different nations comprising the larger geographical divisions.

Other theories suggest that the four suits were meant to signify the four seasons of the year—spring, summer, fall, winter—or the four elements—earth, fire, water and air—or even the four Hebrew letters of Yod-He-Vau-He, transliterated as JHVH and representing Jehovah or God.

According to many occultists, the four suits of the tarot pack are assigned to the four worlds of the kabbalists and the four elements of the alchemists. Thus, the suit of staves is assigned to Atziluth and fire; the suit of cups to Briah and water; the suit of swords to Yetzirah and air; and the suit of pentacles or coins to Assiah and earth.

Court Cards Originally called *coate* cards, by reason of the flowing robes worn by the figures, the cards depicting full-length figures eventually became known as *court* or *picture* cards.

Standard playing card packs contain three court cards, while tarot packs contain four court cards by the addition of a knight. The court cards in the tarot pack are called:

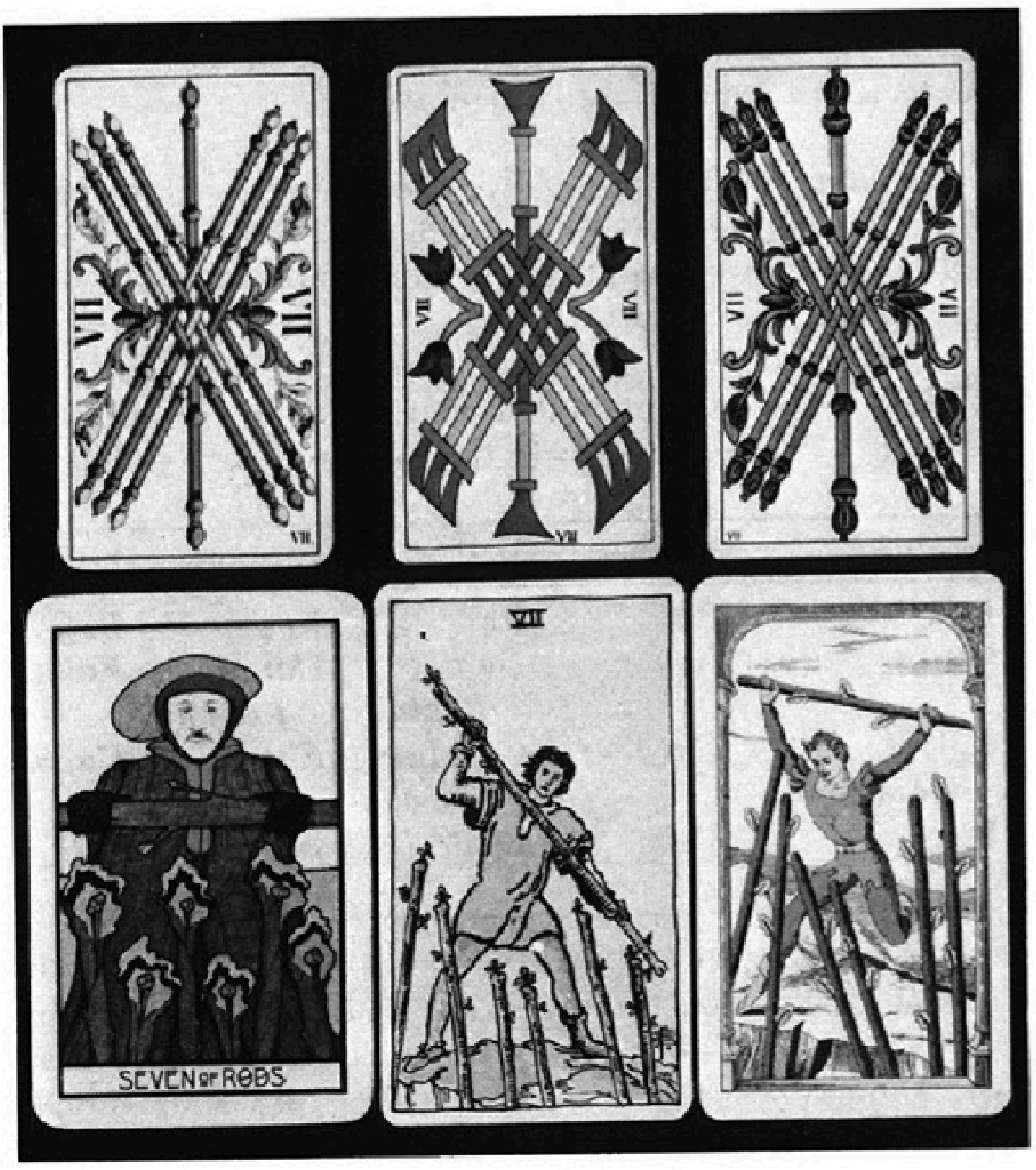
English	*French*	*Italian*	*German*	*Spanish*
King	*Roi*	*Re*	*König*	*Rey*
Queen	*Reine*	*Dama, Regina*	*Dame, Königin*	*Reina*
Knight, Horseman	*Cavalier*	*Cavaliere, Cavallo*	*Ritter*	*Caballo*
Page, Knave	*Valet*	*Fante*	*Jüngling, Bube*	*Sota*

According to one explanation of the costumed figures in standard packs, the queen of spades, which on French cards is named *Pallas*, was meant to represent Joan of Arc, the Maid of Orleans. If such is the case, and if the adoption was intended as a tribute to her memory, it must have occurred after the year 1421 when she rendered the French people such important service, and probably before the close of the reign of Charles VII, who died in 1461. The names associated with all the court cards are:

	Spades (Piques)	*Clubs* (Trèfles)	*Hearts* (Coeurs)	*Diamonds* (Carreaux)
King	David	Alexander	Charlemagne	Caesar
Queen	Pallas	Argine	Judith	Rachel
Knave	Hogier	Lancelot	la Hire	Hector

Père Gabriel Daniel, in *Memoire sur l'origine du jeu de piquet trouvé dans l'histoire sous le règne de Charles VII*, conjectures that the four queens are intended to represent four principal female characters in the reign of Charles VII. The queen of spades, Pallas, the virgin goddess of war and wisdom, is strikingly similar to Joan of Arc, in whom the attributes of the goddess—martial character, wisdom and chastity—are found united.Thus, concludes Daniel, probably out of gratitude for her services, Charles VII gave the Maid of Orleans a place in this military game. The queen of clubs is called Argine, which is an anagram of *Regina* and therefore meant to represent Mary of Anjou, wife of Charles VII. Rachel, the queen of diamonds, was celebrated in the Scriptures for her beauty and was therefore chosen to represent Charles's mistress, Agnès Sorel, who was called the Lady of Beauty. Judith, the queen of hearts, was intended to represent Isabel of Bavaria, the mother of Charles VII.

Hogier was a knight under Charlemagne, even though he is included in the suit of spades rather than hearts. Lancelot was a knight at the Court of King Arthur. La Hire is believed to have been a hireling of Charles VII, and it is possible that he represents a fifteenth-century knight, Stephen de Vignoles, who is frequently credited with designing the French court cards and suit signs as we know them today. Hector was a Trojan warrior. Numerous variations of these figures have appeared during the past several centuries, especially by local French card makers.



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Seven of Staves *Top row, left to right: Geometric designs in IJJ Swiss tarot, Spanish tarot, Tarot Classic. Bottom row: Illustrative scenes in Aquarian tarot, Rider-Waite tarot, Royal Fez Moroccan tarot.*

Pip Cards Pip cards are the ten through ace in each suit of the Minor Arcana. Traditionally, the pip cards in tarot packs contain repetitive suit symbols displayed in a geometric pattern such as six swords, five cups and four coins. Since 1910, when the Rider-Waite tarot deck was created, numerous tarot packs have featured illustrative scenes on the pip cards in place of the traditional geometric suit signs. The suit signs are usually interwoven into each overall card design, and the resulting illustrated pip cards are easier to interpret during card readings. Tarot decks with illustrative scenes on the pip cards include Acuario tarot, Aquarian tarot, British tarot, De Laurence tarot, Dynamic Games tarot, Egipcios tarot, Etteilla tarot, Hoi Polloi tarot, Il Destino Svelato Dal Tarocco, Mountain Dream tarot, The New tarot, Odell tarot, Ravenswood Eastern tarot, Rider-Waite tarot, Royal Fez Moroccan tarot, Sheridan/Douglas tarot, Tantric tarot, Taro Adivinhatorio and Xultun tarot.

TAROT DECK BACK DESIGNS

Recognition of back designs can aid in the identification of tarot decks. When studying antique cards, the same back design on all seventy-eight cards assures that the cards are from the same deck and not commingled with cards from some other deck.

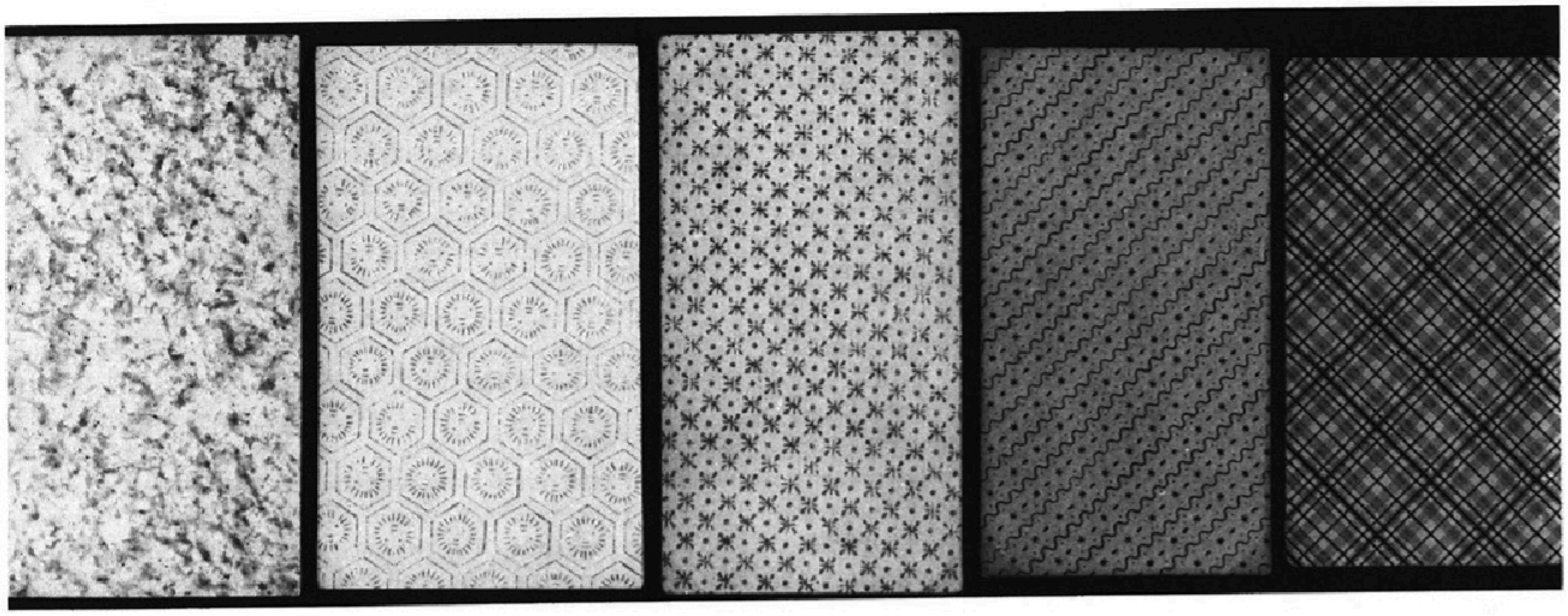
Some of the different back designs found in Italian tarot decks are patterns of red or blue stars, lozenges with stars, wavy lines with dots, repeating ermine spots and diagonal patterns. Sometimes the back designs are inscribed with such words as "*al Mondo*," "Milano" and "Ferrara."

French tarot packs contain a variety of back designs including patterns of hexagons enclosing suns, mottled colors including green, brown and red, lozenges enclosing crosses or suns, ermine spots, repeating stars and a *tarotée* design of crisscrossing lines.

STANDARD FIFTY-TWO-CARD PACKS

Most Western countries use the so-called French suit marks of spades, clubs, hearts and diamonds in standard packs of playing cards. However, some countries retain their traditional suit marks, as shown in the illustration comparing standard suit signs in the United States and Europe.

Some scholars believe the standard fifty-two-card playing card deck derives from the early *tarocchi* packs—the knight and page were combined to form the jack and the twenty-two trump cards were dropped (with the exception



Tarot Back Designs (left to right): *Mottled green from J. Jerger tarot deck (page 151), repeating hexagons enclosing suns from Galler tarot deck (page 152), alternating dot with plus sign and rays from L. Carey tarot deck (page 155), wavy diagonal lines with alternating stars and short dashes from Gassmann tarot deck (page 163),* tarotée *design of crisscrossing lines from IJJ Swiss tarot deck (page 268).*

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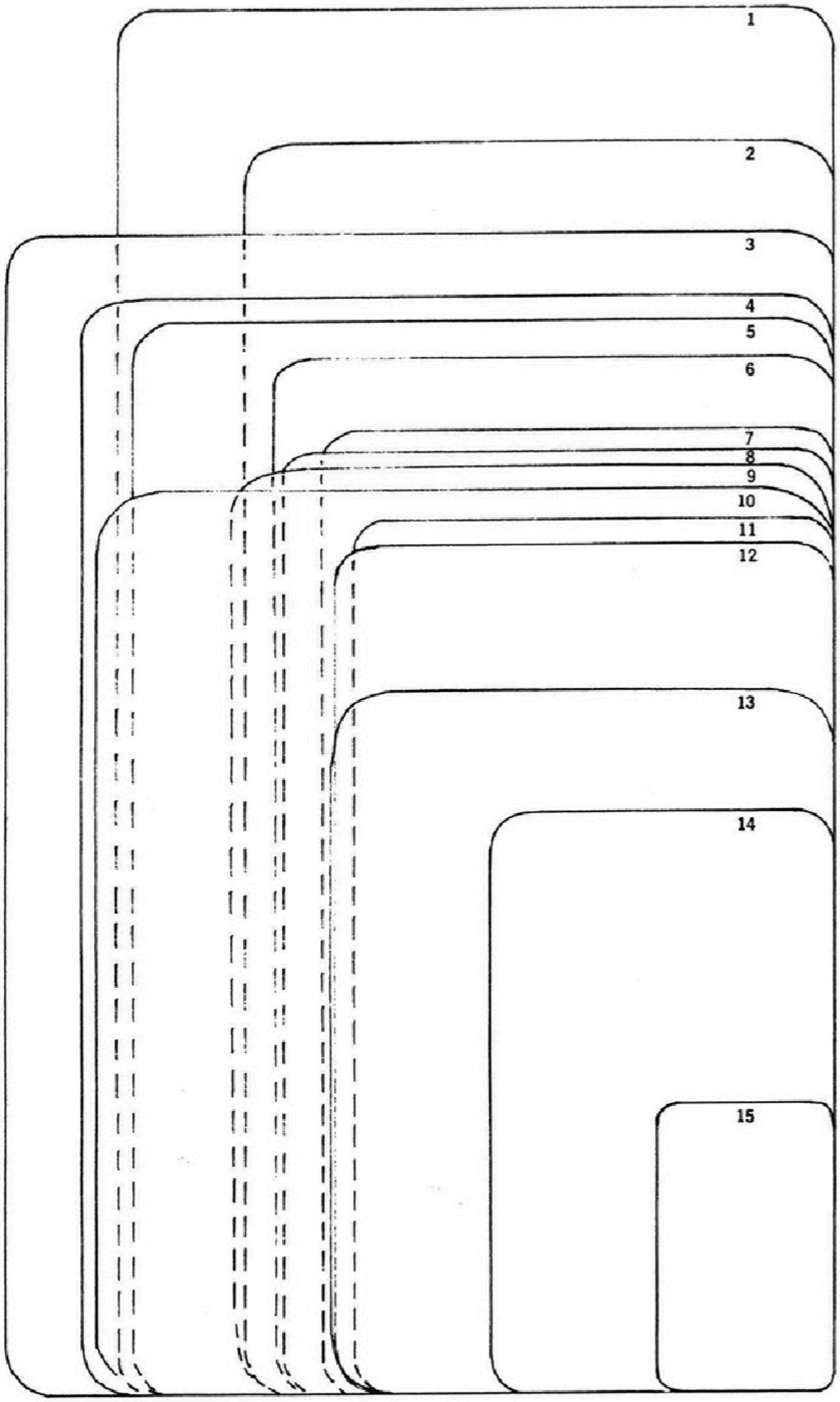
TAROT CARD SIZE VARIATIONS



***Size Variations of Tarot Cards.** 1 Pierpont Morgan-Bergamo Visconti-Sforza tarocchi, 2 Grand Tarot Belline, 3 Zigeuner tarot, 4 Aleister Crowley "Thoth" tarot, 5 Xultun tarot, 6 Oswald Wirth tarot, 7 Tarot of Marseilles, 8 Rider-Waite tarot, 9 Aquarian tarot, 10 Mountain Dream tarot, 11 Tarot Classic and IJJ Tarot, 12 The Church of Light tarot, 13 The New Tarot Deck, 14 Miniature Rider-Waite tarot, 15 The World's Tiniest Rider-Waite tarot.*

of The Fool, which survives as the joker). There is reason to believe that in standard decks the Italians and the French simply dropped the knight. The queen was dropped in Spanish tradition and Spanish packs have the *Rey* (king), *Caballo* (cavalier on horseback) and *La Sota* (a helper). In German tradition, in addition to the *König* (king), a new convention of the *Ober* and *Unter* was adopted.

The Fool is absent from traditional fifty-two-, fifty-eight-, forty- and thirty-two-card packs until the middle of the nineteenth century. At this time, the joker, occasionally pictured as a fool, begins to appear in fifty-two-card American packs. Thus, it is difficult to substantiate any direct link between The Fool and the joker, beyond the obvious humorous connotation.

No one knows with certainty that the twenty-two Major Arcana and the fifty-six Minor Arcana were originally devised as a complete seventy-eight-card deck. It is theorized that the court and pip cards of the Minor Arcana developed independently of the trumps and at a later date the trumps were added to form the complete *tarocchi* pack.

Popular writers of the last century often made numerical comparisons between the fifty-two-card pack and the calendar.

> Fifty-two cards in a pack suggest the fifty-two weeks of the year.
>
> Thirteen cards in each suit suggest the thirteen lunar

months of the year and the thirteen weeks in each quarter.

Four suits in the pack suggest the four seasons of the year.

Twelve court or picture cards in the pack suggest the twelve months of the year and the twelve signs of the zodiac.

Furthermore, if we add together:

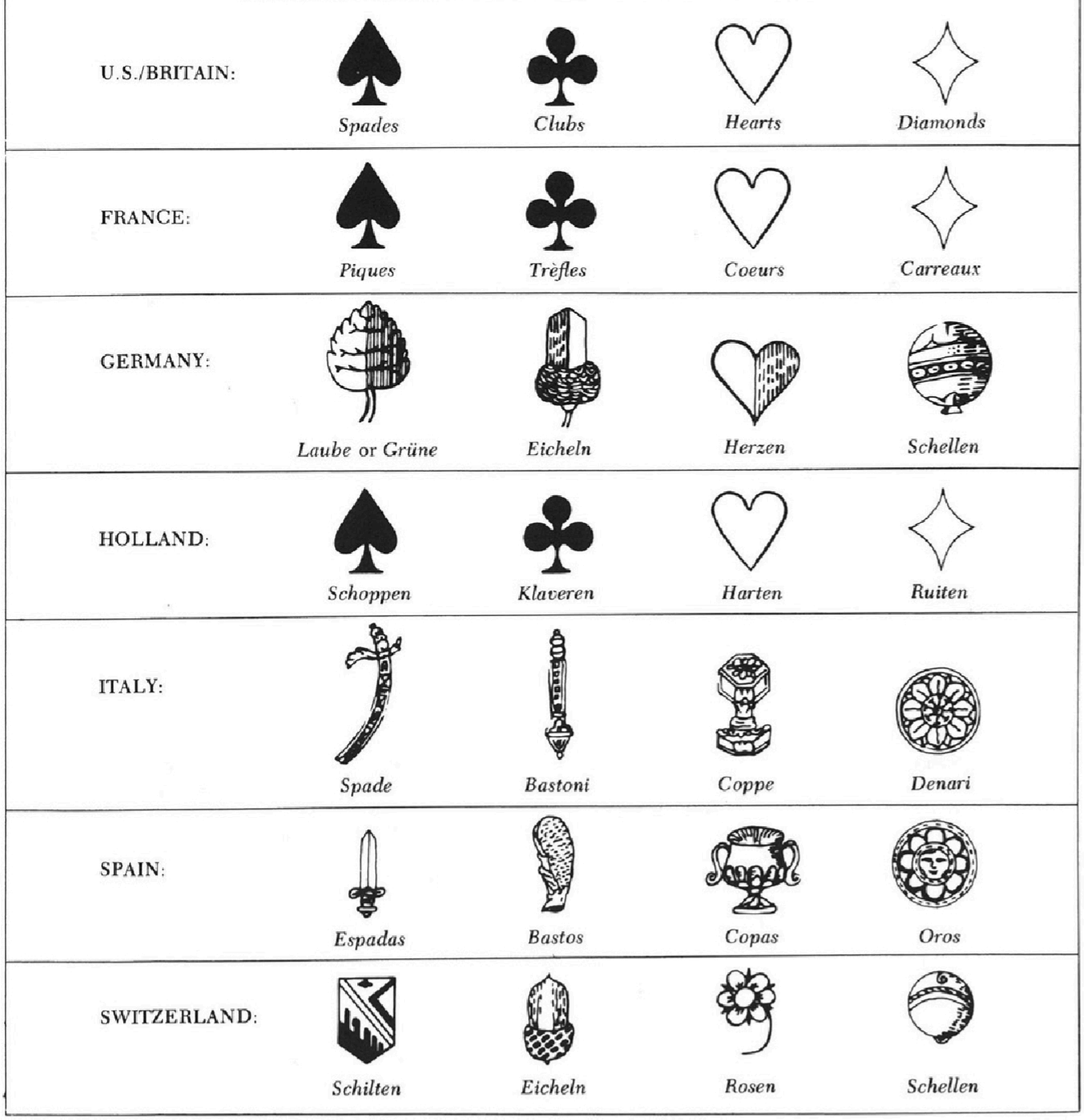
The pips on the plain cards of the four suits	= 220
The pips on the twelve picture cards	= 12
Twelve picture cards counted as 10 each	= 120
The number of cards in each suit	= 13
We shall obtain the number of days in the year	365

Finally, adding all the letters in ace, two, three, etc., through king, the total is fifty-two. The same is true in French and German.

A comparison of the twelve court cards in American packs reveals that generally eight of the courts face to the left and four face to the right. The kings and jacks all have swords or rods at their left. The queens all have flowers. The king of diamonds and the jacks of hearts and spades have only one eye. The king of diamonds has a battle-ax; the king of clubs carries a sword and wears a flower at his belt. The king of hearts is the only court figure with four arms. Most kings and jacks are depicted with moustaches.

In the sixteenth century a book written by Jacob Cammerlander described each pip card with its moral and spiritual associations. For example, in the suit of hearts the five stands for the five books of Moses, four hearts suggests

STANDARD SUIT SIGNS IN UNITED STATES AND EUROPE


U.S./BRITAIN:
Spades
Clubs
Hearts
Diamonds
FRANCE:
Piques
Trèfles
Coeurs
Carreaux
GERMANY:
Laube or *Grüne*
Eicheln
Herzen
Schellen
HOLLAND:
Schoppen
Klaveren
Harten
Ruiten
ITALY:
Spade
Bastoni
Coppe
Denari
SPAIN:
Espadas
Bastos
Copas
Oros
SWITZERLAND:
Schilten
Eicheln
Rosen
Schellen

the four evangelists, three hearts the Trinity, and two hearts the tablets of the Ten Commandments.

By the eighteenth century a popular story was often repeated about a soldier observed in church with a deck of playing cards. Different versions of this quaint story have appeared through the years, including the following modified version:

Soldier's Almanack, Bible and Prayer Book

> Richard Middleton (or Midaleton), a soldier, attending divine service with the rest of his regiment at a church, instead of pulling out a missal to follow the priest's text, spread a pack of cards before him. This singular behavior did not long pass unnoticed, either by the priest or the sergeant of the company; the latter in particular requested him to put up the cards, and after his refusal conducted him before the Mayor, to whom he preferred a formal complaint about Richard's sacrilegious behavior.
>
> "Well, soldier!" said the Mayor. "What excuse have you for such strange behavior? If you can make any apology, it's well; if you cannot, I will cause you to be severely punished for it."
>
> "Since your honor is so good," replied Richard, "I will inform you. I am a poor soldier without much money and I cannot afford to buy a missal. But for me it doesn't matter whether I read the mass in a missal or a group of cards because the cards are reminders of the importance of God."
>
> On saying this, Richard drew out his pack of cards, and presenting one of the aces to the Mayor, continued his address as follows:
>
> "When I see an ace it reminds me that there is only one God; and on the first day God created Earth. One is the common measure of all things; it is indivisible, not to be multiplied. There is only one superior intelligence in the intellectual world, man.
>
> "Two reminds me of the second day of creation when God said, 'Let there be light'; the two also represents the Old and the New Testaments and the sacred ritual of marriage. When the beasts of the field took refuge in Noah's Ark they entered by twos.
>
> "Three puts me in mind of the Holy Trinity—the Father, the Son and the Holy Spirit; and on the third day God separated the water and earth. Three also has a mysterious value, as shown in Time's trinity of the Past, Present and Future. In man there is the brain, the intellectual; the heart, the celestial; and the body, the elemental. In space there is length, breadth and thickness.
>
> "Four calls to remembrance the four evangelists—Matthew, Mark, Luke and John—and on the fourth day God made the sun, moon and stars, which regulate the years, months and days. Four also signifies solidity and foundation; there are four elements, four cardinal points and four seasons.
>
> "Five reminds me of the five great prophets chosen by God to instruct the ancient Jewish people, and the five Wise Virgins who were ordered to trim their lamps; and on the fifth day God created the fish and birds. There are five senses and the Pentagram is composed of five letters; five, as it divides ten, the sum of all numbers, is also the number of justice.
>
> "In considering card number six, I remember that God created the world in six days, and on the sixth day He created the animals that live on dry land, including man according to his own likeness. Six is also the perfect number because it alone, by addition of its half, its third and its sixth, re-forms itself. It also represents servitude by reason of the divine injunction, 'Six days shalt thou labor, and on the seventh day thou shalt rest.'
>
> "On the seventh day God rested, and seven also reminds me of the Seven Wonders of the World. Seven represents life because it contains body, consisting of the four elements of spirit, flesh, bone and humor, and soul, made up of three elements, passion, desire and reason.
>
> "Eight recalls to mind the eight righteous persons preserved from the Great Deluge—Noah, his wife, their eldest son, Shem, second son, Ham, third son, Japheth, and their son's wives. Eight also represents justice and fullness. Divided, its halves are equal; twice divided, it is still even.
>
> "Nine is the number of muses who presided over the arts and sciences, and there were nine lepers who cleansed Our Savior.
>
> "Ten suggests the Ten Commandments that God gave Moses on Mount Sinai on the tablets of stone. Ten also represents completeness because one cannot count beyond it except by combinations formed with other numbers."
>
> The soldier set aside the knave (page) and then continued. "When I see the queen it puts me in mind of Eve and the Queen of Sheba, and also the humble Virgin who brought Jesus Christ into the world. The queen or number twelve also suggests the twelve signs of the zodiac, the Twelve Apostles, the Twelve Tribes of Israel and the twelve gates to Jerusalem.
>
> "The king, it brings to mind the Great King of Heaven and Earth, which is God Almighty, and likewise Adam, and Solomon, son of David and Bathsheba."
>
> The soldier paused, but seeing his interrogators avidly listening to his story, he quickly continued. "When I consider the number of cards in my deck, I find there are fifty-two, representing the fifty-two weeks of the year, and among them are twelve figure cards representing the twelve months of the year and the twelve signs of the zodiac. And the forty pip cards remind me of the forty days and forty nights that Moses spent on Mount Sinai to receive from God the sacred laws and commandments for the people of Israel."
>
> "Well," said the Mayor, "you have given a good description of all the cards except one, which is lacking."
>
> "Which is that?" asked the soldier.
>
> "The knave [page]," replied the Mayor.
>
> "If your honor will not be angry with me," said Richard, "I have saved that card for last."
>
> "And why is that?" asked the Mayor.
>
> "Because the greatest knave I know," replied the young soldier, "is the sergeant who brought me here before you."
>
> At that the Mayor smiled and replied, "Whether he be the greatest knave I do not know, but I am sure he is the greatest fool." Whereupon the Mayor called his servants, ordered them to entertain the soldier well, gave him a piece of money and said he was the cleverest fellow he had ever heard in his life.

II

ORIGINS OF TAROCCHI CARDS

THE ORIGINS OF PLAYING CARDS—both the twenty-two Major Arcana and the fifty-six suited cards—remain obscure. An early pack of suited cards—perhaps the earliest extant deck—is the hand-painted German "Hunting" pack of Stuttgart, which dates from about 1420–1430 and contains no trumps. These cards depict a hunting series with dogs, stags, ducks and falcons for suit signs. The earliest Visconti-Sforza *tarocchi* cards also date from this period. The following are some of the popular theories advanced during the past several centuries regarding the possible origin of *tarocchi* cards.

PREHISTORIC MAN AND ORAL CULTURES

Prior to recorded history, prehistoric man developed various systems of oral culture and tradition based upon a subtle knowledge of astronomy and calendric counters. It is generally believed that early man carefully observed the sidereal phases of the day, month and year, and the changing positions of the planets. These were astronomical events he could easily study and he recorded these events by calendric counters such as markings on a stretched piece of animal hide, engravings or scratchings on a bone, and notches on a tree branch. Important cultural events were eventually expressed in metaphorical and allegorical forms as myths, legends and fables, which were verbally transmitted from generation to generation over periods of time extending many thousands and even tens of thousands of years.

Some fragments of these early oral traditions survived into recorded time in the form of popular myths and beliefs. For example, the devil is an antlered figure associated with sorcery and evil, and the hermit is a hooded figure holding a candle and representing the winter solstice. Both these figures are found in the Major Arcana of the tarot pack. Many of the pictorial images on the Major Arcana cards have been distorted by time and the ignorance of their interpreters. Thus, most tarot pictures as popularized during the past five hundred years are unrecognizable in terms of early myths and oral culture. Literal interpretations of many early myths are the basis of numerous superstitions and ceremonies practiced today by religious groups, fraternal orders, secret societies and followers of the occult.

Some scholars including Arthur Corwin, who has been researching the subject since the 1960s, view the allegorical symbolism of tarot cards as pictorial metaphors that express the preoccupation of early man with the task of timekeeping. The calendar was an important point of reference to early man. He kept accurate records of the celestial changes that occurred on a daily, monthly and annual basis. He observed the procession of the equinox, the astronomical motions of the stars and planets, and other repetitive events. The calendar was used as a means of survival, including planning for winter food storage, preparing necessary shelter, communicating on a daily basis with other human beings and recording the length of time required for birth.

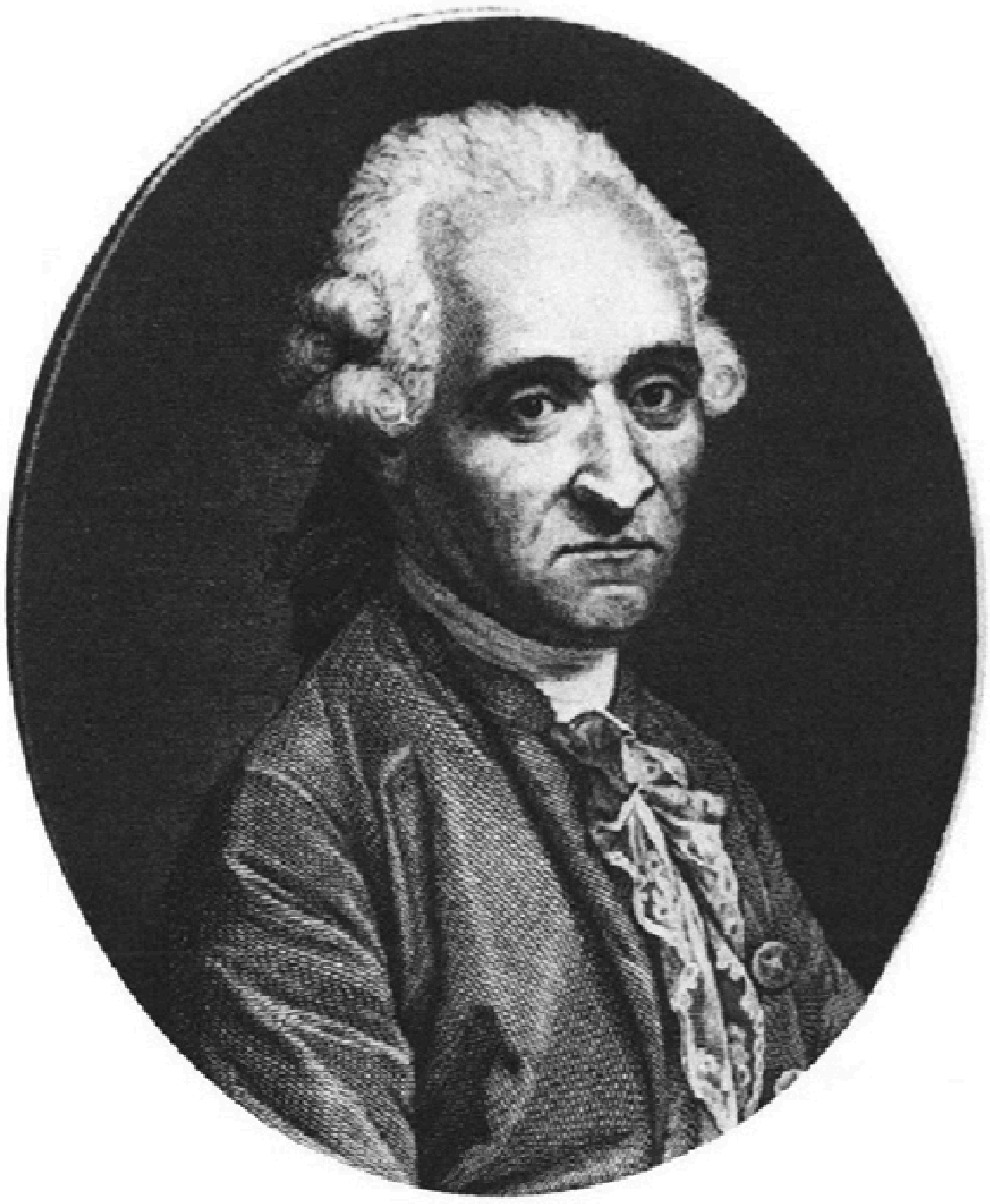
THOTH AND EGYPTIAN HIEROGLYPHIC BOOKS

In 1781, writing in *Monde Primitif*, Court de Gebelin advanced the theory that the Major Arcana cards constituted the Egyptian hieroglyphic Book of Thoth, saved from the ruins of burning Egyptian temples thousands of years ago. The Book of Thoth, also known as the Book of Tarot and the Book of the Leaves of Gold, allegedly contained the synthesis of all human knowledge and profound mysticism. Thoth was the Egyptian god of wisdom, occult arts and sciences; he was also scribe and secretary to the other gods in the Egyptian pantheon and his seat was at Hermopolis. Thoth's duties were to measure time and foretell the future. He was also credited with the invention of both numbers and sacred writing and in ancient reliefs he was often represented with a man's body and the head and neck of an ibis, a sacred bird similar to a heron or crane, whose stride, according to popular belief, measured exactly a cubit, the unit of measurement employed in building temples. Consistent with mythological belief, Thoth was often portrayed carrying a pen, tablet and palm branch.

Thoth was given the name Hermes Trismegistus by the Greeks and his sacred works were called "Hermetic." The Greek deity Hermes was the god of commerce, invention, cunning and theft; he was also the messenger of the gods and guide of souls to their final resting place. The name Hermes Trismegistus means *three times master* or *the thrice great Hermes*, and refers to his supposed authorship of works on alchemy, astrology and magic.

Court de Gebelin wrote in *Monde Primitif:*

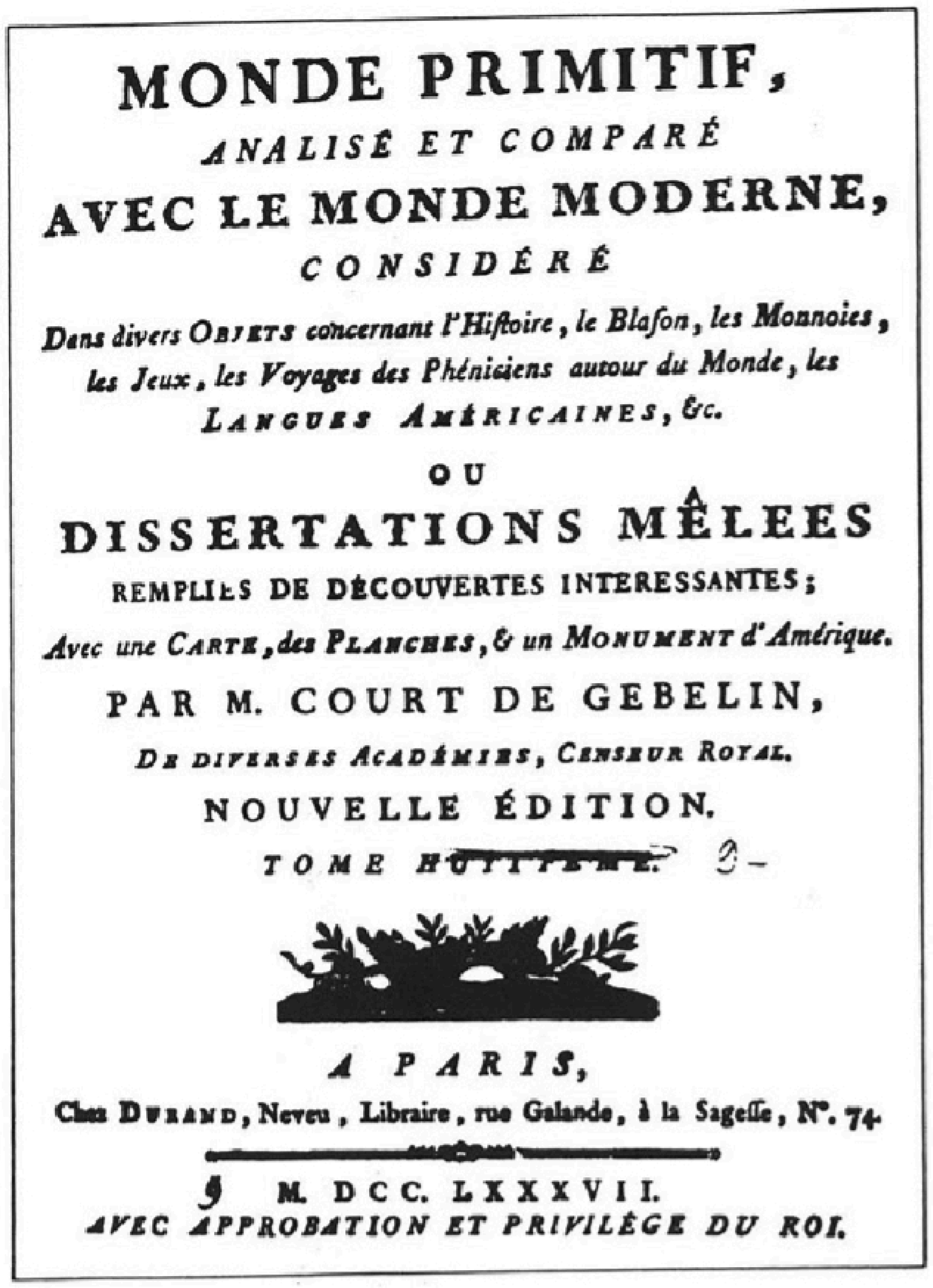
> Imagine the surprise which the discovery of an Egyptian book would cause if we learned that a work of the ancient Egyptians still existed in our time—one of the books saved from the flames which consumed their superb libraries—and which contained their purest beliefs regarding interesting things. Everyone would, no doubt, be eager to know about such a precious and extraordinary book which is already in very general use in a large part of Europe and has been in the hands of everyone for a number of centuries. Wouldn't it be the greatest surprise, if we vouched that we never suspected the book was Egyptian, and that we own it without really owning it, because we have never tried to decipher one page of it, or to look upon the fruit of its exquisite wisdom.
>
> This Egyptian book does exist. This Egyptian book is all that remains in our time of their superb libraries. It is even so common that not one scholar has condescended to bother with it since no one before us has ever suspected its illustrious origin. This book is composed of seventy-seven, even seventy-eight sheets or pictures, divided into five classes, each showing things which are as varied as they are amusing and instructive. In a word, this book is the game of tarot, a game unknown in Paris, it is true, but very well known in Italy, Germany and even in Provence. This game is bizarre because of the kinds of figures appearing on its cards as well as their great number.



Antoine Court de Gebelin

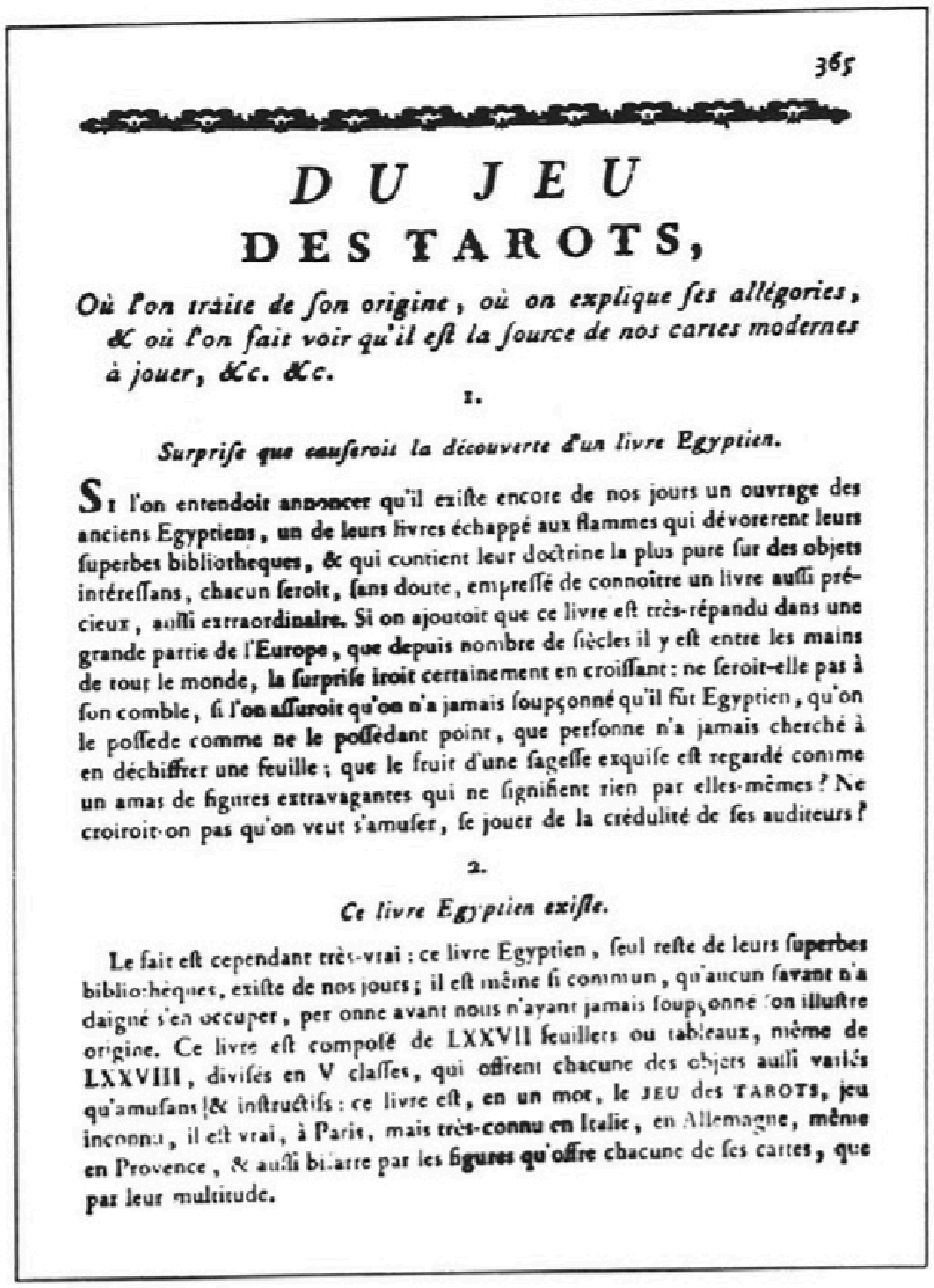
Title page from Monde Primitif and first page from "Du Jeu Des Tarots"

Collection of the author



MONDE PRIMITIF,
ANALISÉ ET COMPARÉ
AVEC LE MONDE MODERNE,
CONSIDÉRÉ
Dans divers OBJETS *concernant l'Hiſtoire, le Blaſon, les Monnoies, les Jeux, les Voyages des Phéniciens autour du Monde, les* LANGUES AMÉRICAINES, &c.
OU
DISSERTATIONS MÊLEES
REMPLIES DE DÉCOUVERTES INTERESSANTES;
Avec une CARTE, *des* PLANCHES, & *un* MONUMENT *d'Amérique.*
PAR M. COURT DE GEBELIN,
DE DIVERSES ACADÉMIES, CENSEUR ROYAL.
NOUVELLE ÉDITION.
TOME ~~HUITIEME.~~ 3-

A PARIS,
Chez DURAND, Neveu, Libraire, rue Galande, à la Sageſſe, N°. 74.
M. DCC. LXXXVII.
AVEC APPROBATION ET PRIVILÉGE DU ROI.



365

DU JEU
DES TAROTS,

Où l'on traite de ſon origine, où on explique ſes allégories, & où l'on fait voir qu'il eſt la ſource de nos cartes modernes à jouer, &c. &c.

1.

Surpriſe que cauſeroit la découverte d'un livre Egyptien.

SI l'on entendoit annoncer qu'il exiſte encore de nos jours un ouvrage des
anciens Egyptiens, un de leurs livres échappé aux flammes qui dévorerent leurs
ſuperbes bibliotheques, & qui contient leur doctrine la plus pure ſur des objets
intéreſſans, chacun ſeroit, ſans doute, empreſſé de connoitre un livre auſſi pré-
cieux, auſſi extraordinaire. Si on ajoutoit que ce livre eſt très-répandu dans une
grande partie de l'Europe, que depuis nombre de ſiècles il y eſt entre les mains
de tout le monde, la ſurpriſe iroit certainement en croiſſant: ne ſeroit-elle pas à
ſon comble, ſi l'on aſſuroit qu'on n'a jamais ſoupçonné qu'il fût Egyptien, qu'on
le poſſede comme ne le poſſédant point, que perſonne n'a jamais cherché à
en déchiffrer une feuille; que le fruit d'une ſageſſe exquiſe eſt regardé comme
un amas de figures extravagantes qui ne ſignifient rien par elles-mêmes? Ne
croiroit-on pas qu'on veut s'amuſer, ſe jouer de la crédulité de ſes auditeurs?

2.

Ce livre Egyptien exiſte.

Le fait eſt cependant très-vrai: ce livre Egyptien, ſeul reſte de leurs ſuperbes
bibliothèques, exiſte de nos jours; il eſt même ſi commun, qu'aucun ſavant n'a
daigné s'en occuper, perſonne avant nous n'ayant jamais ſoupçonné ſon illuſtre
origine. Ce livre eſt compoſé de LXXVII feuillets ou tableaux, même de
LXXVIII, diviſés en V claſſes, qui offrent chacune des objets auſſi variés
qu'amuſans & inſtructifs: ce livre eſt, en un mot, le JEU des TAROTS, jeu
inconnu, il eſt vrai, à Paris, mais très-connu en Italie, en Allemagne, même
en Provence, & auſſi bizarre par les figures qu'offre chacune de ſes cartes, que
par leur multitude.

Court de Gebelin died in Paris on May 10, 1784. The Rosetta Stone was discovered in 1799 during Napoleon's campaign in Egypt and it provided the key to the language of ancient Egypt. With the stone, the French scholar Jean François Champollion solved the problem in 1822 of how to read hieroglyphic writing.

EGYPTIAN HIEROGLYPHIC PAINTINGS

Paul Christian, writing in the late nineteenth century, interpreted the twenty-two Major Arcana cards as hieroglyphic paintings. These paintings were originally displayed on columns in an ancient Egyptian gallery that the neophyte was obliged to enter during initiation. Eleven symbolic pictures were placed on each side, arranged in pairs, so that the last picture was opposite the first, the next to last picture opposite the second and so on, in the following order:

0	21	20	19	18	17	16	15	14	13	12
1	2	3	4	5	6	7	8	9	10	11

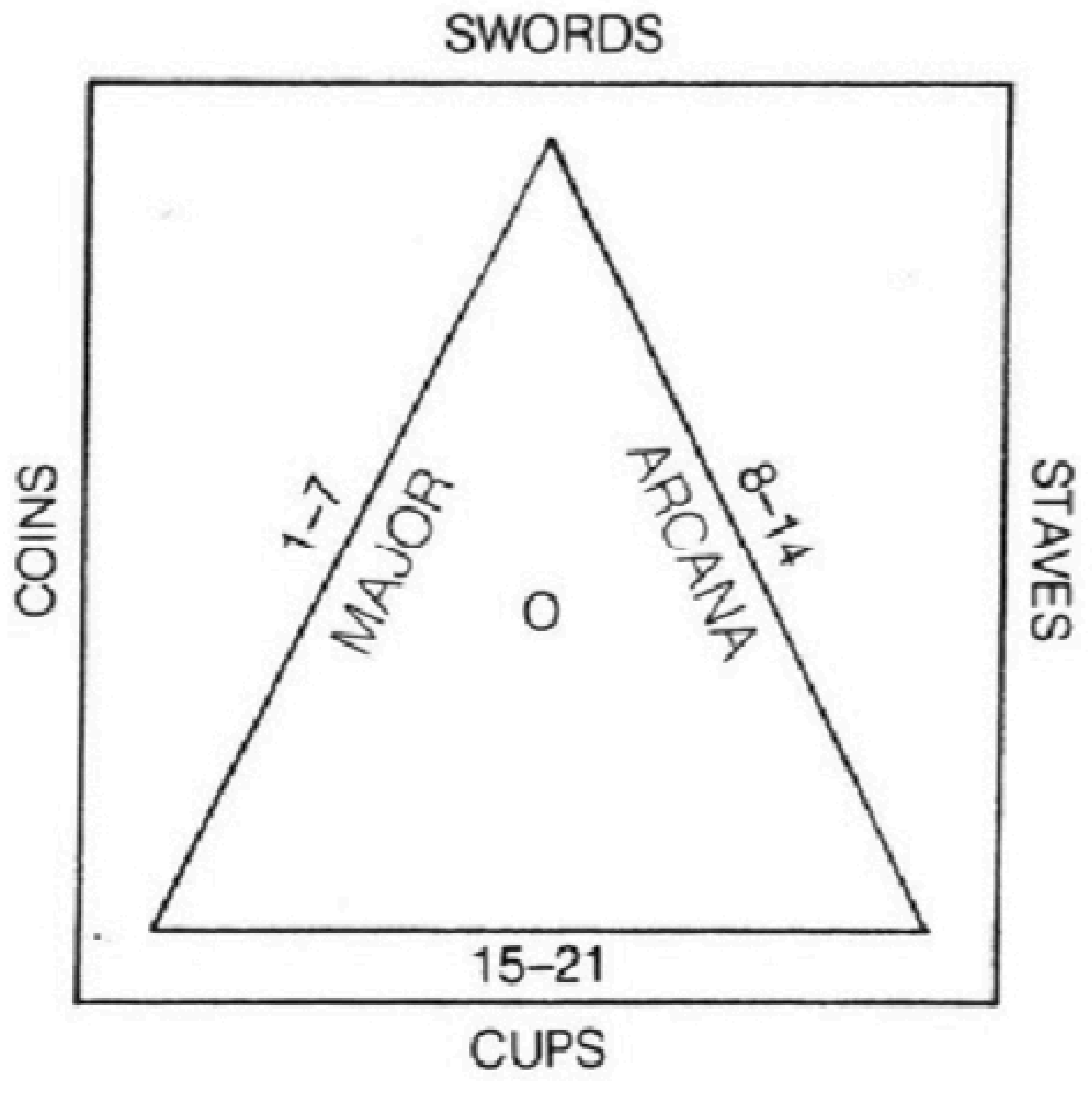
These pictures were carefully explained to the initiate so that he might learn and understand the rules and principles of wisdom.

THE BEMBINE TABLET

Athanasius Kircher, writing in *Oedipus Aegyptiacus*, which was published in Rome in 1652–1654, described the *Mensa Isiaca*, also known as the Tablet of Isis and the Bembine Tablet, so-called because its discovery was connected with the name of Cardinal Bembo, historian of the Republic of Venice and librarian at St. Mark's prior to his death in 1547. A folding plate was included in the Kircher work, and a more elaborate plate appeared in 1669 in *Mensa Isiaca* by Laurentius Pignorius. The original bronze tablet, which is lost, was divided into three equal horizontal compartments. The upper portion contained the twelve houses of heaven divided by the four seasons of the year, the signs of the zodiac, the governors of the world; to these Eliphas Lévi, in *Le Dogme et Rituel de la Haute Magie*, added the four-lettered sacred name of the Tetragrammaton. The lower portion of the tablet showed the distributions of labor or work periods throughout the year. The center section was divided into seven parts and, reputedly, contained the twenty-one sacred signs of the alphabet of Thoth which formed the original symbolism of the tarot. In the midst of the table was a great covered throne with a seated female figure representing Isis. The ornamented border enclosing the three main panels of the Bembine Tablet contained different symbols including human beings, birds, reptiles, animals, snakes, composite forms, flowers, cups and scepters. The Tablet of Isis may have been a table or altar and its emblems part of the mysteries hidden in the great Egyptian temples and revealed by priests to the neophytes who came to be instructed in the secrets of the sacerdotal caste. Numerous interpretations of the Bembine Tablet have been put forth by writers including Eliphas Lévi, W. Wynn Westcott, and Manley P. Hall who makes important contributions to the knowledge of this subject.

GOD, MAN AND THE UNIVERSE

P. D. Ouspensky, writing in 1913 in St. Petersburg, Russia, structured the tarot deck as a representation of God, man and the universe. Ouspensky placed the twenty-one numbered Major Arcana cards in the shape of a triangle, seven cards on each side, and used a point in the center of the triangle to represent the zero card. Around the triangle he then formed a square with the fifty-six Minor Arcana cards, fourteen cards on each side.



God, Man and the Universe as Synthesized by P. D. Ouspensky.

The Ouspensky theory of the tarot pack was expressed in a diagram of a center dot, triangle and square. Thus, the multifaceted tarot was shown to synthesize the relationship among the world of ideas, the consciousness of man and the physical world. The triangle represented God (and the Trinity) in the world of ideas, the center point was man's soul, and the four-sided square was the visible physical or phenomenal world. Such an idea presumably could not have originated with ignorant people, and the tarot, Ouspensky therefore concluded, has an ancient origin and deep meaning.

THE MYSTICAL NUMBER 7

Antonio Dragoni suggested in 1814 that the twenty-one Major Arcana cards (omitting The Fool) represented the Egyptian doctrine, allegedly revered by Pythagoras, of the perfect number 3 and the mystical number 7. Setting aside The Fool, there remain in the tarot pack seventy-seven cards, or 11 times 7. These seventy-seven cards are further divided into two classes, the twenty-one emblematic cards (3 times 7) and the fifty-six Minor Arcana cards (8 times 7). It is probable that the number 7 assumed great importance when the science of astrology began to take form, and was associated by the ancients with the seven known planets—Mercury, Venus, Mars, Jupiter, Saturn and the Sun and Moon. Furthermore, the tarot represents three classes of images that symbolize the first three ages of the world—the Golden, the Silver and the Bronze.

THE TORAH

Some scholars are attracted to the similarity between the Hebrew word "Torah" (pronounced *tora*) and the word "tarot"; when read in the Hebrew fashion from right to left, tarot (pronounced *taro*) becomes *tora*. Indeed, the Major Arcana cards are viewed by many persons as the synthesized totality of all knowledge and experience, as is the Torah.

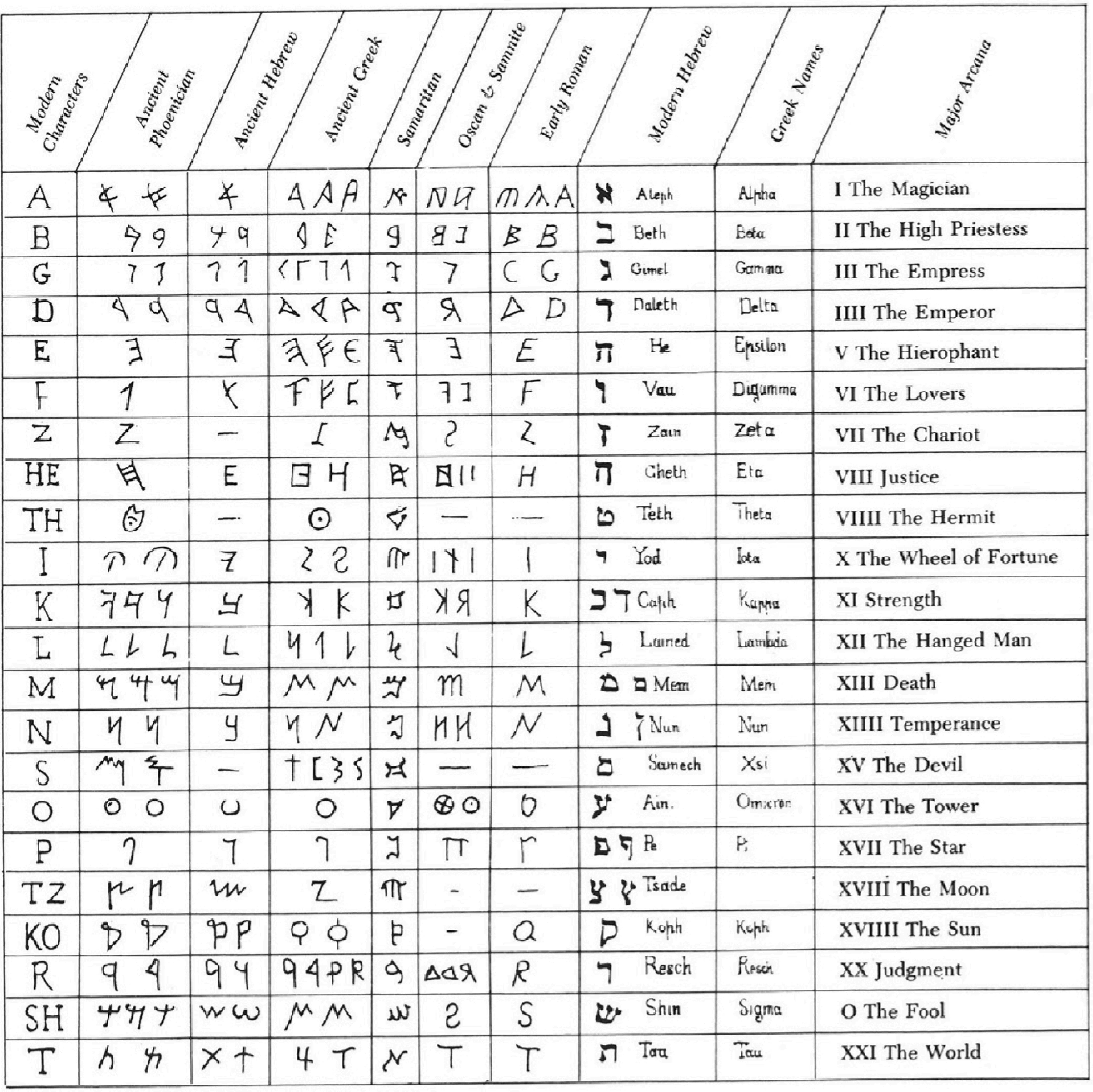
HEBREW ALPHABET

One cannot dismiss the congruence between the twenty-two letters of the Hebrew alphabet and the twenty-two Major Arcana cards. Many scholars of the occult (Eliphas Lévi, Papus, Oswald Wirth and Arthur Edward Waite, for example) assign a Hebrew letter to each Major Arcana card. Aleph generally denotes The Fool, or The Magician, depending upon which card the interpreter considers as the first card in the Major Arcana sequence.

It is interesting to speculate on the possible development of the twenty-two Major Arcana cards from early alphabets, as illustrated in the chart below.

THE KABBALAH AND THE TREE OF LIFE

The twenty-two paths connecting the ten *sephiroth* in the Tree of Life of the Kabbalah are often associated with the twenty-two Major Arcana cards. The Kabbalah is a Jewish system of theosophy that deals with the mystical apprehensions of God and teaches that creation was accomplished through emanation and thaumaturgy. One version holds that the Kabbalah was first taught by God himself to a select company of angels who formed a theosophic school in Paradise. Another version contends that the Kabbalah was given directly by God to Moses during his forty-day stay on Mount Sinai. Moses allegedly ini-



Modern Characters	Modern Hebrew	Greek Names	Major Arcana
A	א Aleph	Alpha	I The Magician
B	ב Beth	Beta	II The High Priestess
G	ג Gimel	Gamma	III The Empress
D	ד Daleth	Delta	IIII The Emperor
E	ה He	Epsilon	V The Hierophant
F	ו Vau	Digamma	VI The Lovers
Z	ז Zain	Zeta	VII The Chariot
HE	ח Cheth	Eta	VIII Justice
TH	ט Teth	Theta	VIIII The Hermit
I	י Yod	Iota	X The Wheel of Fortune
K	כ ך Caph	Kappa	XI Strength
L	ל Lamed	Lambda	XII The Hanged Man
M	מ ם Mem	Mem	XIII Death
N	נ ן Nun	Nun	XIIII Temperance
S	ס Samech	Xsi	XV The Devil
O	ע Ain.	Omicron	XVI The Tower
P	פ ף Pe	P	XVII The Star
TZ	צ ץ Tsade		XVIII The Moon
KO	ק Koph	Koph	XVIIII The Sun
R	ר Resch	Resch	XX Judgment
SH	ש Shin	Sigma	O The Fool
T	ת Tau	Tau	XXI The World

Reprinted with additions from *The Origin and Progress of the Art of Writing* by Henry Noel Humphreys

Early Alphabets from Ancient Phoenician to Modern Hebrew with the Applicable Major Arcana.

HEBREW	*LEVI, PAPUS AND WIRTH*	*WAITE*
Aleph א	I The Magician or Juggler	0 The Fool
Beth ב	II The Female Pope	I The Magician
Gimel ג	III The Empress	II The High Priestess
Daleth ד	IIII The Emperor	III The Empress
Heh ה	V The Pope	IIII The Emperor
Vau ו	VI Vice & Virtue or The Lovers	V The Hierophant
Zain ז	VII The Chariot	VI The Lovers
Cheth ח	VIII Justice	VII The Chariot
Teth ט	VIIII The Hermit	VIII Fortitude or Strength
Yod י	X The Wheel of Fortune	VIIII The Hermit
Caph כ	XI Strength	X The Wheel of Fortune
Lamed ל	XII The Hanged Man	XI Justice
Mem מ	XIII Death	XII The Hanged Man
Nun נ	XIIII Temperance	XIII Death
Samech ס	XV The Devil	XIIII Temperance
Ayin ע	XVI The Tower	XV The Devil
Peh פ	XVII The Star	XVI The Tower
Tzaddi צ	XVIII The Moon	XVII The Star
Qoph ק	XVIIII The Sun	XVIII The Moon
Resh ר	XX Judgment	XVIIII The Sun
Shin ש	0 The Fool	XX Judgment
Tau ת	XXI The Universe or The World	XXI The Universe or The World

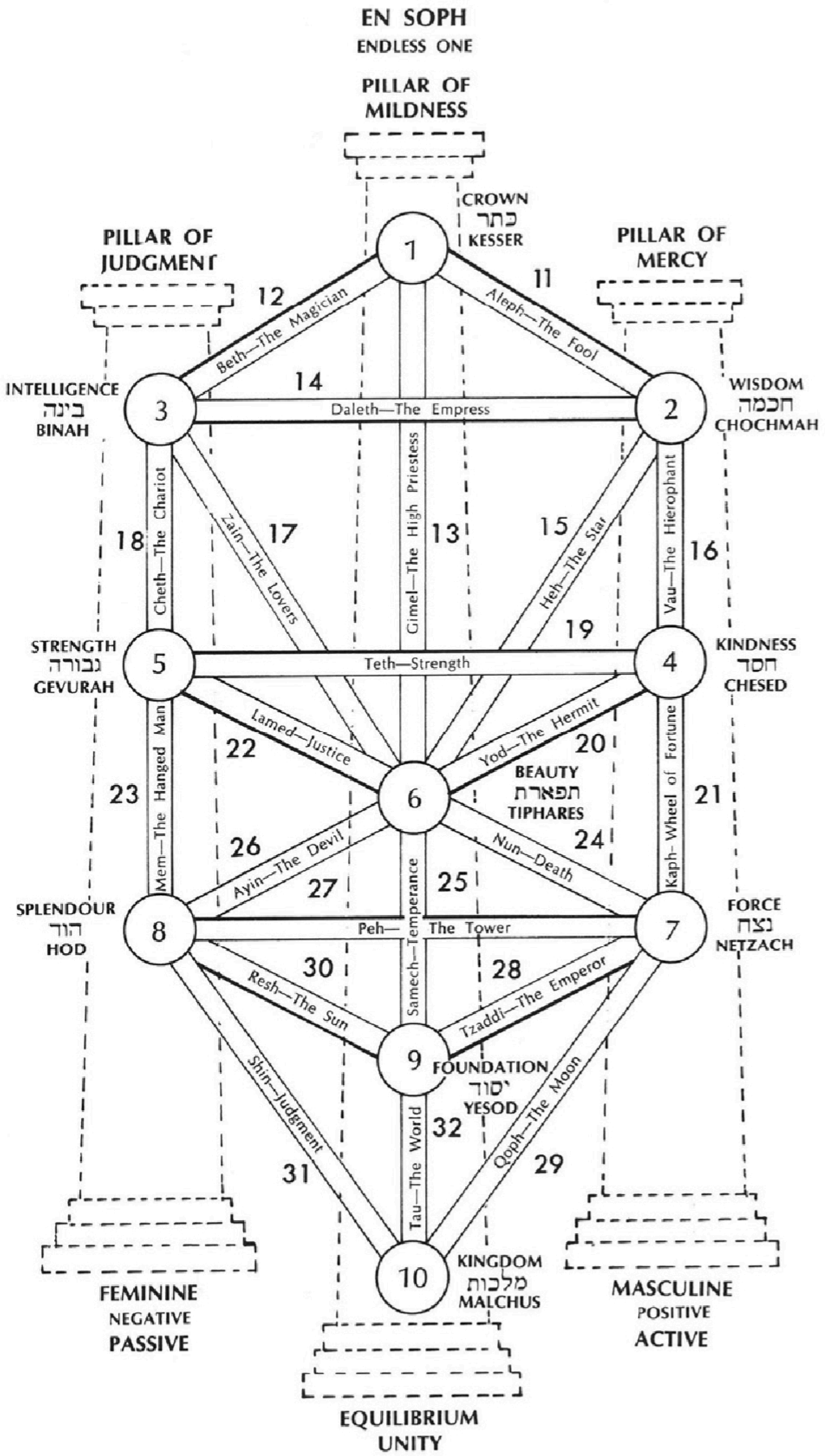
Hebrew Attributions to the Major Arcana *Letters of the Hebrew alphabet are shown with their attributions according to Levi, Papus and Wirth as compared to Waite.*

tiated the Seventy Elders into the secrets of the doctrine, and they transmitted them orally from generation to generation. It is believed that David and Solomon were deeply initiated into the Kabbalah and the secret Kabbalah was never written down until Rabbi Simon Ben Jochai's treatises were collated into the *Zohar* or Book of Splendors.

The word "Kabbalah" means "doctrines received from tradition." In ancient Hebrew literature "Kabbalah" denotes the entire body of religious writings, the Pentateuch excepted.

The main sources used for making the Kabbalah are the *Sepher Yezirah* or Book of Creation, which is a compendium of medieval mysticism and science that came to be known as Kabbalism during the early Middle Ages. The Kabbalah deals with the nature of God and his divine emanations. God, in the Kabbalah, is known as En Soph, and he fills and contains the universe. To justify his existence the Deity had to become active and creative, and this he achieved through the medium of the ten *sephiroth* or intelligences that emanate from him like rays proceeding from a luminary. The first *sephirah* or emanation is the wish to become manifest, and this contains nine other *sephiroth,* which emanate one from the other—the second from the first, the third from the second and so forth—and are known as (1) Crown or Primum Mobil; (2) Wisdom; (3) Intelligence and Understanding; (4) Kindness, Love and Mercy; (5) Strength, Severity and Justice; (6) Beauty; (7) Force, Firmness or Victory; (8) Splendor; (9) Foundation; and (10) Kingdom. From the junction of pairs of *sephiroth*, other emanations are formed: from Wisdom and Intelligence proceeds Kindness; from Kindness and Strength comes Beauty. The fundamental ten *sephiroth* show the gradual development of the world out of nothing into ten successive emanations, each lower *sephirah* developing from the preceding *sephirah* and the higher *sephirah* having all the powers of the *sephiroth* beneath it. The *sephiroth* are also symbolic of primordial man and heavenly man, of whom earthly man is but the shadow. They form three triads that, respectively, represent intellectual, moral and physical qualities: the first, Wisdom, Intelligence and Crown; the second, Kindness and Love, Strength and Justice and Beauty; the third, Force (or Firmness), Splendor and Foundation. The whole is encircled or bound by Kingdom, the tenth *sephirah*. Each of these triads symbolizes a portion of the human frame: the first the head, the second the arms, the third the legs. Although these *sephiroth* are distinct emanations of God, they simply represent different aspects of the One Being.

Thus, the thirty-two ways of secret wisdom of the Kabbalah are divided into two groups: the "fundamental ten" and the twenty-two paths. The twenty-two *true* paths, which connect the ten *sephiroth*, allegedly coincide with the twenty-two Major Arcana cards of the tarot pack.


EN SOPH
ENDLESS ONE
PILLAR OF MILDNESS
CROWN
כתר
KESSER
PILLAR OF JUDGMENT
PILLAR OF MERCY
1
11
12
Beth—The Magician
Aleph—The Fool
14
INTELLIGENCE
בינה
BINAH
3
Daleth—The Empress
2
WISDOM
חכמה
CHOCHMAH
18
Cheth—The Chariot
Zain—The Lovers
17
Gimel—The High Priestess
13
15
Heh—The Star
Vau—The Hierophant
16
19
STRENGTH
גבורה
GEVURAH
5
Teth—Strength
4
KINDNESS
חסד
CHESED
Lamed—Justice
22
Yod—The Hermit
20
23
Mem—The Hanged Man
6
BEAUTY
תפארת
TIPHARES
Kaph—Wheel of Fortune
21
26
Ayin—The Devil
27
25
24
Nun—Death
SPLENDOUR
הוד
HOD
8
Peh—The Tower
7
FORCE
נצח
NETZACH
30
Samech—Temperance
28
Resh—The Sun
Tzaddi—The Emperor
9
FOUNDATION
יסוד
YESOD
Shin—Judgment
Tau—The World
32
Qoph—The Moon
29
31
10
KINGDOM
מלכות
MALCHUS
FEMININE
NEGATIVE
PASSIVE
MASCULINE
POSITIVE
ACTIVE
EQUILIBRIUM
UNITY

The Tree of Life *The ten* sephiroth *are connected by the twenty-two paths as represented by the twenty-two Major Arcana cards.*

TETRAGRAMMATON AND JEHOVAH

Papus, writing in 1889, believed that the tarot pack developed from the theosophic doctrine based upon Tetragrammaton, the four Hebrew letters of Yod-He-Vau-He. The letters are frequently transliterated as YHWH, JHVH or IHVH and are pronounced *Yahweh* or *Jehovah*, the ineffable name of God. Some occultists believe that the four letters of Tetragrammaton govern the four suits (Yod); the four court cards (He); the forty pip cards, divided into ten sets of four cards each (Vau); and the twenty-two Major Arcana cards, divided into three septenaries plus The Fool (He). Aleister Crowley, in the Thoth tarot deck, arranged and symbolized the court cards so that the king indicated the swift action of Yod, the queen the steadfast forces of He, the prince (replaces knight) Vau, and the princess (page) the final He of the sacred name.

THE TABLE OF CEBES

Manley P. Hall, writing in *An Encyclopedic Outline of Masonic, Hermetic, Qabbolistic and Rosicrucian Symbolical Philosophy*, suggested that one possible origin of tarot cards might be the mysterious Table of Cebes, based upon the ancient Greek philosopher who, it is said, designed a hieroglyphic picture setting forth the entire progress of human life. Myriads of human creatures are shown climbing a great mountain in search of the goal of human attainment—true happiness.

VISHNU

Some writers believe the earliest cards are derived from images of the Indian deity Vishnu, the preserver of the world and one of the three great names for God, the other two names being Brahma, creator of the world, and Siva, its destroyer. Vishnu is depicted in Indian art with four hands holding four objects—a lotus, mace, conch and discus—that are sometimes associated with the four suits. Additionally, Vishnu has ten traditional avatars, nine past and one, Kalki, the White Horse, yet to come, and these ten avatars correspond numerically to the ten *sephiroth* in the Tree of Life as well as to the ten pip cards in each suit. Early Indian playing cards contain either eight or ten suits to a set and each suit comprises twelve cards, consisting of numerals 1 to 10 plus two court cards. The suit signs of the ten-suited pack are similar to the ten incarnations or avatars of Vishnu.

Michel Constant Leber, writing around 1842, believed that some of the Major Arcana cards were derived from early Eastern idols and symbols that subsequently changed under the influence of Christian dogma. Thus, Vishnu, the Indian deity, became *Le Pape*, the head of the Catholic Church; *La Maison de Dieu* replaced an oriental pagoda; and the cloaked *L'ermite* was derived from a Muslim dervish.

INCARNATIONS OF VISHNU ASSOCIATED WITH SUIT SIGNS

Incarnation	*Name*	*Suit Sign*
First	Matsya	Fish
Second	Kurma	Tortoises
Third	Varah	Boars
Fourth	Nara-simha	Lions
Fifth	Vamana	Dwarfs or Water Jars
Sixth	Paracu-rama	Axes
Seventh	Rama-chandra	Arrows
Eighth	Krishna	Cows
Ninth	Buddha	Shells
Tenth	Kalki	Swords or Horses

ARDHANARI

One of the androgynous Hindu deities is known as Ardhanari; one-half of the god is Siva and the other half is his wife of many names. This composite god has four arms: Siva holds in his hands a cup or drum *(damaru)* and a wand or trident, while behind him sits a bull; his wife holds a sword and circular ring or shield, and crouched behind her is a tiger. Thus, the four objects held by Ardhanari are similar to the four suits in playing cards. In Hindu mythology the wife or *sakti* of Siva was also known as Bhairavi, the redoubtable; Ambika, the progenitor; Sati, the perfect wife; Gauri, the brilliant; and Durga, the inaccessible who had ten arms.

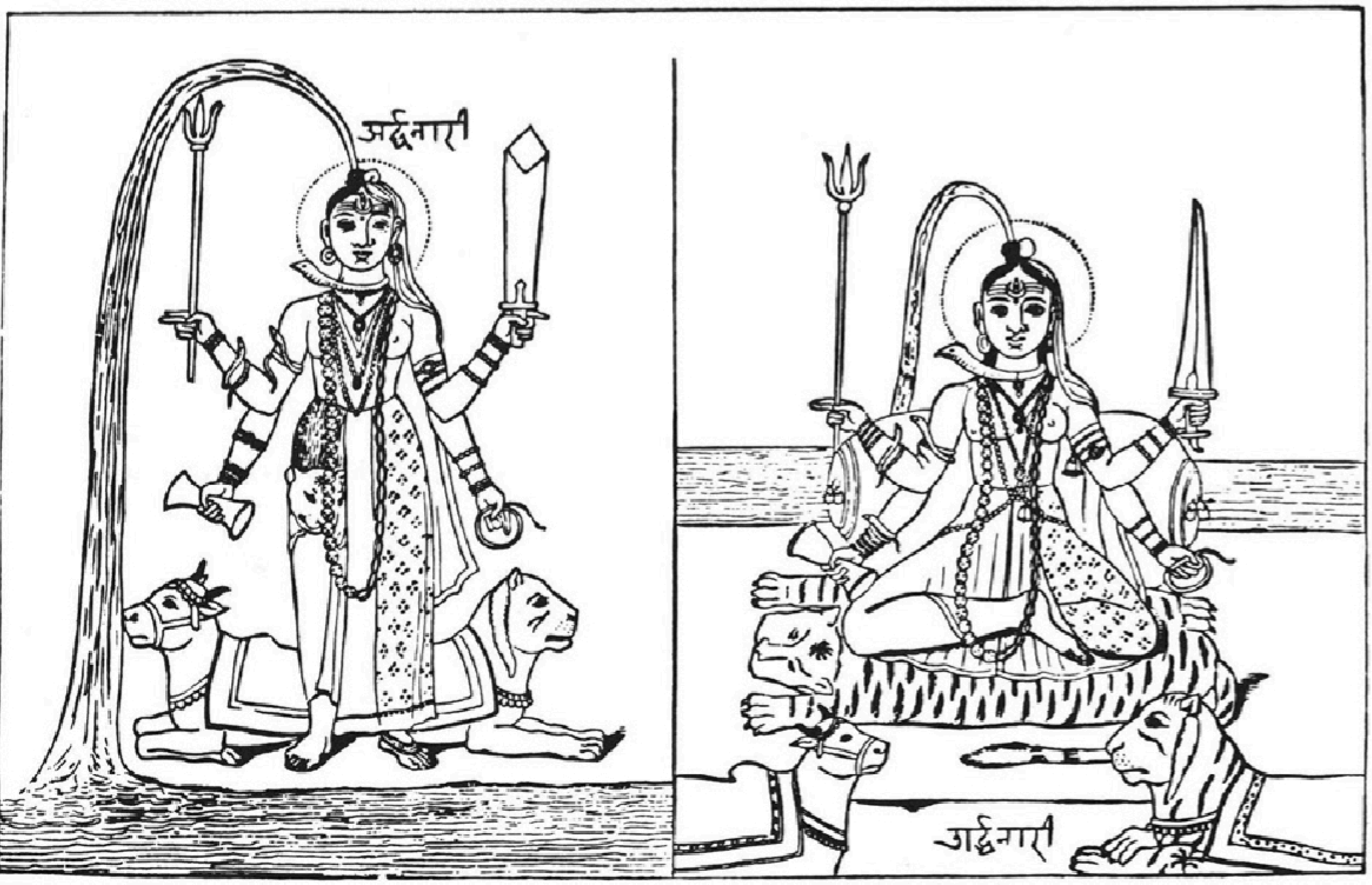
CHATURANGA AND CHESS

The Indian game of Chaturanga or Four Kings (circa fifth or sixth century A.D.) is an ancient version of chess. The original Indian game had a vizier and elephant instead of today's queen and bishop. Some researchers have suggested that playing cards are a simplified version of chessmen, possibly the device of players who lacked ornate chess figures and instead chose to portray the different figures in simple fashion on small flat surfaces. That playing cards bear a striking resemblance to certain chess pieces is undeniable. The court cards bearing the same names are similar to the king and the knights; the pip cards resemble chess pawns. However, just as there are similarities between chess and cards, there are numerous differences: a chess player controls eight pieces representative of the royal court and eight pawns; a card suit contains only three or four court figures and ten numerals. During play the chess pieces are fully exposed and the game consists mainly of strategy; during play with cards much depends upon chance and the cards held by a player are kept secret.

The symbolism of chess, described in 1928 by Manley P. Hall, is as follows: The white king is Ormuzd and his side or suit represents the True Self. The black king is Ahriman and his retinue symbolizes the Not-Self and False Ego. Of the philosophical constitution of man, the kings represent the spirit, the queens the mind, the bishops the emotions, the knights the vitality, and the castles or rooks the physical body. Pawns are the sensory impulses and perceptive faculties. The king, being the spirit, cannot be captured, but loses the battle when so surrounded that he cannot escape. Thus, some or all of the ancient symbolism of chess pieces may have found its way into the tarot pack.

CHAHAR-TAJ

William Andrew Chatto, writing in 1848, pointed out that the word *chahar* or *chatur* in the Hindustani language, or *chartah* as written in English, signifies four, and apparently enters into the composition of the Hindustani word for chess, *Chaturanga*. Chatto believed both chess and cards were probably invented in Hindustan, and therefore the words *chahar* or *chatur* may have formed a portion of the original word for cards. The common term for cards in Hindustani is *taj* or *tas*, suggesting a leaf, *folium*. In its figurative sense *taj* or *tas* might signify a diadem or crown,



Reprinted from *Qabbalah, The Philosophical Writings of Avicebron* by Isaac Myer

Ardhanari *The Hindu androgyne holds in its four arms the suit signs associated with playing cards.*

suggesting regal authority. Thus, the compound term for cards might read *chahar-taj* or *chahar-tas*, suggestive of "Four Kings," the early name for chess, and almost identical in sound with the Latin *chartae* or *chartas*. It was Chatto who theorized that the name for cards was altered when passing from Hindustan, through other countries, into Europe, just as we find *Chaturanga*, the Sanscrit name for chess, transformed into the Persian *chatrang*, the Arabic *shatranj*, the Greek *zatrikion*, the Spanish *ajedrez*, the Italian *scacchi*, the French *échecs*, and the English *chess*.

HINDUSTANS AND SARACENS

Samuel Weller Singer, writing in 1816, proposed to show that cards were invented by the Hindustanis, probably as an extension or alteration of the game of chess, and that in time the Saracens introduced playing cards into Europe. According to Singer, the Saracens, having spread with rapidity over Asia and Africa, attempted to cross the sea as early as the seventh century. In the year 652 they invaded Sicily, which they completely conquered by 832. They were in Spain in the year 710, and about 731 they penetrated through Languedoc into France as far as Arles. The Saracens proceeded from Sicily to Calabria, and a few years afterward to Rome and Tuscany. They maintained themselves in different parts of Italy until the tenth century, and their power was such that the Pope and other Italian princes made use of their assistance in their wars with each other. In the beginning of the tenth century a party of Saracens settled on the borders of Piedmont and penetrated as far as the Alps in the Valais. Safety from their inroads was purchased by ceding to them a tract of country among the mountains in about the middle of that century.

The long continuance of the Saracens in the immediate vicinity of the Italian, Spanish and French afforded these peoples opportunities for becoming acquainted with Saracen literature, arts, customs and amusements. Singer concluded that the European nations might have obtained playing cards from these oriental invaders, who at the time were an enlightened people compared to the inhabitants of Europe.

PRE-COLUMBIAN SYMBOLISM

There exist today many codices prepared by Mexican and Central American Indians in the centuries prior to the Spanish conquest. Some scholars believe the hand-painted images in these codices bear certain affinities to the Major Arcana and Minor Arcana tarot cards. The *Tonalamatl* or Book of the Days was called by Torquemada "the book of luck or chance" and also "the book of the bad days and the good days," and it was used by the Aztec priests to reveal events of a prophetic nature. The corresponding Mayan books were called *Tzolkin* and served the same purposes of future prediction. The oriental influence so prevalent in pre-Columbian art suggests an early link with the East. A recent tarot deck featuring pre-Columbian symbolism taken from lintels and glyphs at Tikal was designed by Peter Balin in 1972.

DICE

One of several popular gambling devices in Europe at the end of the fourteenth century was dice. The numerical possibilities, from *one* on a single die to *twelve*, or two sixes, on a pair of dice, suggest that the numeral or pip cards numbered from one to ten, and at least two of the court cards—a total of twelve cards in all—may derive from dice and were further developed at a later date into several sets or suits in addition to a third court card.

CHINESE DOMINOES

Marked in the same manner as the dice from which they apparently derived, Chinese dominoes are thought to have been originally used for divination. There are twenty-one distinct pieces, representing the permutations of two dice. Eleven of these pieces are doubled, making a total of thirty-two in the set. It is believed by some researchers that playing cards evolved from dice through the Chinese wooden domino.

KOREAN ARROW

The eight-suited Korean decks, known as Htou-Tjyen, comprise eighty cards. These cards are generally strips of oiled paper eight inches long by one-quarter inch wide. The backs are uniformly marked with the image of an arrow feather. The card faces appear to be highly conventionalized shaftments of arrows, retaining in their suit markings the same symbolism as that of the Korean quiver or arrow from which they are derived. Thus, there is some justification for the belief that cards developed from Korean divinatory arrows.

NAIBI

The root word *naibi*, possibly an early Arabic or Hindustani name for playing cards, is similar to the word *naipes*, the present Spanish word applied to cards. Several early writers have suggested that both these words seem analogous to the Hebrew and Arabic words *nabi*, *naba* and *nabaa*, which convey the idea of prophecy, thus suggesting an early Eastern derivative for the Spanish name for cards. Jan Bauwens suggests that the word *naipes* may derive from the Arabic word *na'ib* for lieutenant, thus raising the possibility that the Spanish name for cards is derived from the title found on one of the early Mamluk cards. However, no known Arabic manuscript purports to give the word *na'ib* any signification for playing cards, and it is well known that cards and gambling are forbidden by the Koran. It is probably well to note here, however unlikely the derivation, that in the Royal Spanish Academy's Dictionary of 1734 the word *naipes* is given as derived from the initials N.P., standing for Nicolas Pepin, the supposed inventor of playing cards.

MAT AND PAGAD

According to Court de Gebelin, the French word *mat* (in Italian, *matto)* is derived from the oriental word *mat*, and is generally used to designate the Fool *(Le Mat)*, the first and unnumbered Major Arcana card. *Pagad*, the conjurer of Eastern origin, derives from *pag* (chief, master or lord) and *gad* (fortune). The use of these oriental words has suggested to Gebelin and other researchers the possible oriental origin of tarot cards.

SEUN-HO

William Andrew Chatto points out that in the Chinese dictionary entitled *Ching-tsze-tung*, compiled by Eul-koung and first published in 1678 A.D., it is said that cards were invented in China during the reign of Seun-ho in 1120 to amuse his numerous concubines. Thereafter, goes the story, playing cards became common during the reign of Kaou-tsung, who ascended the throne in 1131.

CHAD

Rudolf von Leyden makes reference to an early Indian card game called Chad, which is described in detail in the *Shree Tatva Nidhi*. There were thirteen varieties of the game, each variety called by a religious or mythological name such as *Chamundeswari*, *Panch Pandava* and *Nawa Graha*. The number of suits varied from four to eighteen and the number of cards in each suit from nine to eighteen. In addition, a number of loose cards in the various games brought the total number of cards in one pack to 320, and Von Leyden suggests that the loose cards may correspond to the Major Arcana cards. But it is probable that the Chad games of Mysore were invented about 1800 and thus follow by several centuries the earliest known tarot cards.

FEZ, MOROCCO

In the 1920s Paul Foster Case advanced the theory that the tarot pack was invented around the year 1200 when a group of scholars from many nations met at Fez, Morocco. Seeking a means of communication, they devised a universal language of pictorial symbols.

GIOTTO (1266?–1337)

The great artist of the early Italian Renaissance, Giotto di Bondone, is best known for his frescoes. Ronald Decker, an American art historian specializing in the Italian Renaissance, suggests that the Giotto frescoes in the Arena Chapel in Padua, which contain virtues, vices and other scenes, are suggestive of many of the Major Arcana cards.

GUELPHS AND GHIBELLINES

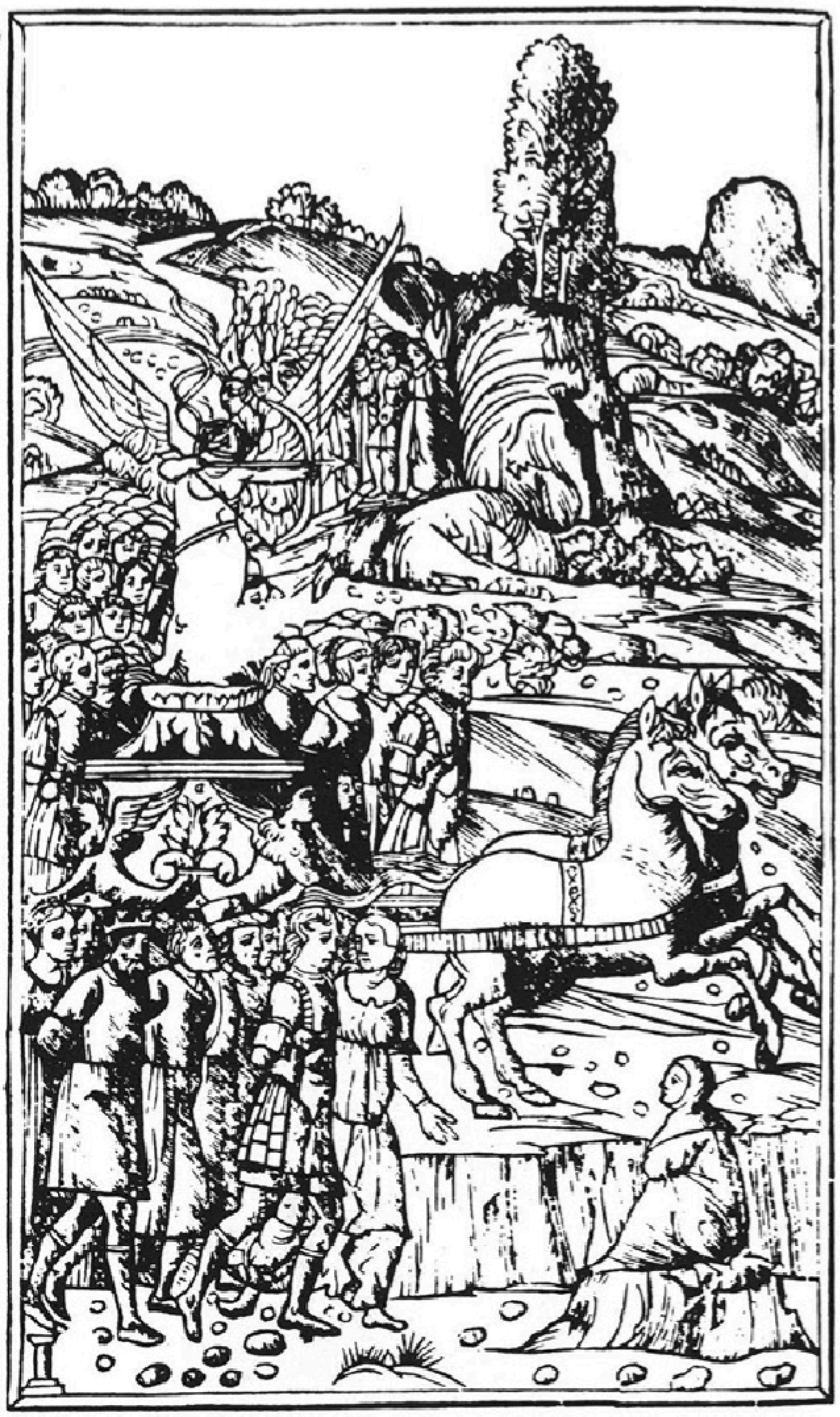
During the thirteenth and early fourteenth centuries there was considerable civil dissension in Italy between two warring groups. The Guelphs supported the Pope and opposed the authority of the German Emperor; the Ghibellines favored the imperial cause. Some Italian writers have placed the invention of the game of *tarocchi* during the period of struggle between the Guelphs and Ghibellines, even suggesting that the figures on the tarot pack relate to events and persons prominent in Italy during the civil dissension.

WALDENSES

Some authors suggest that the Waldenses, a medieval Christian sect of dissenters, may have been the originators of the trumps and the amalgamators of the two types of cards—the Major Arcana and the Minor Arcana—that form the basis of the game of *tarocchi*. The sect was named after Peter Waldo, a rich merchant of Lyon who helped the poor in 1170. The Waldensian ministers, commonly known as *barbe*, traveled throughout Italy in search of converts and used allegorical illustrations in their instruction.

PETRARCH'S *TRIUMPHI*

Gertrude Moakley, writing in 1966 in *The Tarot Cards Painted by Bonifacio Bembo for the Visconti-Sforza Family*, believes that early Italian *tarocchi* and *minchiate* packs were inspired by Petrarch's famous fourteenth century poem, *Triumphi*. The poem describes six triumphs. The first is Cupid, who triumphs over god and men. He is often illustrated aiming darts or arrows at his unhappy captives while



Reprinted from Petrarch's Triumphi

Cupid from Petrarch's famous poem, Triumphi.

riding on a great car drawn by white horses. Chastity, who celebrates Laura's refusal of Petrarch's love, is shown as a silver-clad figure with ermine banner who rides on a car drawn by unicorns. The third triumph is Death in the form of a skeleton riding on a car drawn by black oxen. Fame is shown on a car drawn by elephants, blowing her many-mouthed trumpet. Time is depicted as an aged man leaning on crutches and holding an hourglass; his car is drawn by stags. The final triumph, Eternity, which reunites Petrarch and Laura in everlasting bliss, is shown as an image of the Holy Trinity mounted on a car drawn by four living creatures which are the symbols of the first four gospels of the New Testament: a man, an eagle, a lion and an ox. These same symbols appear in the four corners of The World card of standard Major Arcana.

GYPSIES, BOHEMIANS, ZINGARI

The name *gypsy* is an abbreviation of "Egyptian" and refers to the area of "Little Egypt" or "Egypt Minor," a region of Near Eastern Asia. Gypsies speak of themselves as Romany. Small wandering bands of gypsies, Bohemians or *zingari* may have brought playing cards to Europe at the end of the fourteenth century, or at the beginning of the fifteenth century, when large groups were driven from India by Timur Lenk, the Islamic ruler who conquered much of central Asia. However, the arrival of cards in Europe seems to predate the immigration of the gypsies, who may have popularized cards as a means of divination.

JACQUEMIN GRINGONNEUR

In the accounts book of Charles Poupart, treasurer to Charles VI of France, there exists a passage stating that in 1392 Jacquemin Gringonneur was paid fifty-six sols of Paris to paint three packs of cards in gilt to amuse the king. Seventeen of the so-called Gringonneur tarot cards, without inscriptions, letters or numbers, are today in the archives of the Bibliothèque Nationale in Paris. It is thought, however, that these cards may be of fifteenth-century Venetian origin and the three packs in gilt have been lost.

FLEUR-DE-LIS

The fact that the fleur-de-lis is found on certain court cards suggests to some people that cards were invented in France. However, this assumption appears unfounded since the same heraldic symbol of a stylized three-petaled iris is found among the ornaments of the Romans at an early period, on the scepters and crowns of the emperors of the West during the Middle Ages, and on those of the kings of Castile and England before the Norman Conquest.

FOURTEENTH-CENTURY DESIGNS

The Major Arcana cards contain evidence, according to Roger Tilley, that indicates the trumps could not have been designed in Europe before the fourteenth century. In this regard, Tilley cites the coal-shaped headdress of The Emperor; the young man in The Lovers' card, who is clad in doublet and hose, which only became prevalent about 1335; the crown of The Pope with its third coronet, which was first added in 1315 or 1316; and the charioteer, wearing a metal breastplate ornamented with pauldrons, which came into fashion in the fifteenth century as a decorative design, pauldrons having proved impractical in battle because the enemy's sword caught on the surface rather than glanced off.

FORMSCHNEIDERS AND *BRIEFMAHLERS*, *BRIEFES* AND *KARTEN*

Baron Heineken, writing in 1771, advanced the German claim to originating the first *printed* cards from wood blocks on the premise that the first wood engravers in Europe were German card makers. Those who carved the wood blocks were called *Formschneiders* or block cutters; the artists who illuminated the impressions were called *Briefmahlers* or card painters. The production of the so-called printed cards, according to Heineken, eventually led to widespread wood-block printing of scriptural and religious pieces. However, it seems more likely that wood-block printing was used first for religious pictures and later for playing cards. Early playing cards at Ulm were called *Briefes* or papers; subsequently they became known as *Karten*, perhaps after they began to be manufactured for export to Italy.

TARO RIVER AND TARO VILLAGE

Sylvia Mann, writing in *Collecting Playing Cards*, theorizes that tarot cards were either invented or popularized in the valley of the Taro River, tributary of the

Po River in north-central Italy, which runs close to the locality where some of the earliest Italian *tarocchi* cards are known to have existed. Alternatively, proponents of the oriental origin of cards cite the village of Taro, located in the Naga Hills district of Upper Burma, and Lake Tarok Tso in southwest Tibet.

CARNIVAL AND PROCESSIONALS

Gertrude Moakley, writing in 1966 in *The Tarot Cards Painted by Bonifacio Bembo*, advances the theory that the Visconti-Sforza *tarocchi* packs from mid-fifteenth-century Milan were pictorial representations of the popular triumphs—led by Bagatino, the Carnival King, and which ended with the Fool. These processionals signaled the end of the Carnival festivities and preceded the season of Lent.

ROSICRUCIANS, TEMPLARS AND FREEMASONS

The name "Rosicrucian" derives either from an appellation of the supposed founder, Christian Rosenkreuz, or from *rosa*, a rose, and *crux*, a cross. The emblem of the order is a cross with a red rose in the center. Tarot cards are believed by some to contain the total knowledge of the entire world, as preserved in the sacred and supreme symbolic book of the Rosicrucian movement and other secret societies such as the Knights Templars and Freemasons. The Rosicrucians, also known as the Ancient Mystic Order Rosae Crucis, study the mysteries and scientific laws of the world and the application of esoteric religious doctrine to modern life. The order, which arose in the late sixteenth century, allegedly traces its origin to Egypt in 1500 B.C., when the Pharaohs formed a society of thinkers and scientists. The tarot trumps are believed to have been used around the turn of the last century in the ceremonies of the Rosicrucian organization known as The Order of the Golden Dawn.

The Knights Templars of the Temple of Solomon originally were a military order, founded by a Burgundian, Hugues de Payns, and a French knight, Godeffroi de St. Omer, in 1119 for the purpose of protecting pilgrims journeying into the Holy Land. In time the organization incurred the ire of both the Church and the ruling nobility, which resulted in denunciation of the Templars and their dispersion into secret sects.

The Freemasons were members of a medieval guild of skilled masons that preserved ancient practices and rituals.

OCCULT REVIVAL

Any summary of the origins and development of tarot cards would be incomplete without mention of the French occult revival that spread throughout the West in the nineteenth century. Not only did it give an important place to tarot as a magical system, but by the end of the nineteenth century its teachings had spread to England where it had a profound influence on the development of twentieth-century tarot.

Court de Gebelin in 1781 in Paris proposed his theory that tarot was an occult device of Egyptian origin. After his death in 1787, his theories were expounded to a receptive and occult-minded public by Alliette, the French wigmaker who preferred to spell his name backwards, as Etteilla.

The tarot revival flourished in France at a time when the power of the monarchy was waning. In a climate of revolution and change, secret societies came into favor. In 1813 a form of Hebraic occultism was ambitiously propagated by Antoine Fabre d'Olivet in *Les vers dorés de Pythagore expliqués*, which was followed in 1816 by *La langue hebraique restituée*. In 1823 an author using the pen-name Lenain published *La Science kabbalistique ou l'art de connaitre les bons genies*, which contains an explanation of the Tetragrammaton, the four letters that form the sacred name of God. A two-volume historical analysis of magic, initiation and related subjects entitled *Des sciences occultes ou essai sur la magie, les prodigues et les miracles* was published in 1829 by Eusèbe Salverte. These volumes and many others helped to feed the rising interest in the occult.

In 1856 Eliphas Lévi published *Le Dogme et Rituel de la Haute Magie*. Lévi, whose real name was Alphonse Louis Constant, was the first writer to link the twenty-two Major Arcana with the twenty-two letters of the Hebrew alphabet. He also linked the four suits in the card pack with the Tetragrammaton, the four Hebrew letters of Yod-He-Vau-He, usually transliterated as YHWH or JHVH (Yahweh or Jehovah) and used as a substitute for the ineffable name of God.

Eliphas Levi

Christopher McIntosh, writing in 1972 in *Eliphas Lévi and the French Occult Revival*, describes a meeting in Paris in 1861 between Lévi and an Englishman named Kenneth Mackenzie, a member of the Societas Rosicruciana in Anglia. Lévi purportedly showed Mackenzie a small volume containing drawings of the twenty-two Major Arcana that Lévi had made himself by hand. Although he intended to publish his own pack eventually, the drawings as a complete set were never issued. When Lévi died at age sixty-five in 1875, his many followers enthusiastically continued his theories about magic and the association between tarot and the Kabbalah.

Paul Christian, whose real name was Jean Baptiste Pitois, was a disciple of Lévi. He held a post at the library of the Ministry of Public Instruction in Paris, which put him in contact with many strange books and manuscripts on magic and the occult. Christian devised a system of the tarot based upon Egyptian origins and involved with kabbalistic astrology. His best known works are *L'Homme rouge des Tuileries*, published in 1863, and *Histoire de la Magie*, issued in 1870.

Pictures of the Court de Gebelin cards were reproduced in 1888 by Ely Star in *Les Mystères de l'Horoscope*. In 1889 Oswald Wirth, the Swiss occultist and disciple of the Marquis Stanislas de Guaita, published his tarot designs in a limited edition of one hundred hand-painted copies of *Le livre de Thot. Les 22 arcanes du Tarot dessinés à l'usage des initiés sur les indications de Stanislas de Guaita.* Wirth was a Mason and a member of the Theosophical Society founded by Madame Blavatsky in New York in 1875. Guaita co-founded (with Josephin Peladan) the Kabbalistic Order of the Rose-Cross in 1888.

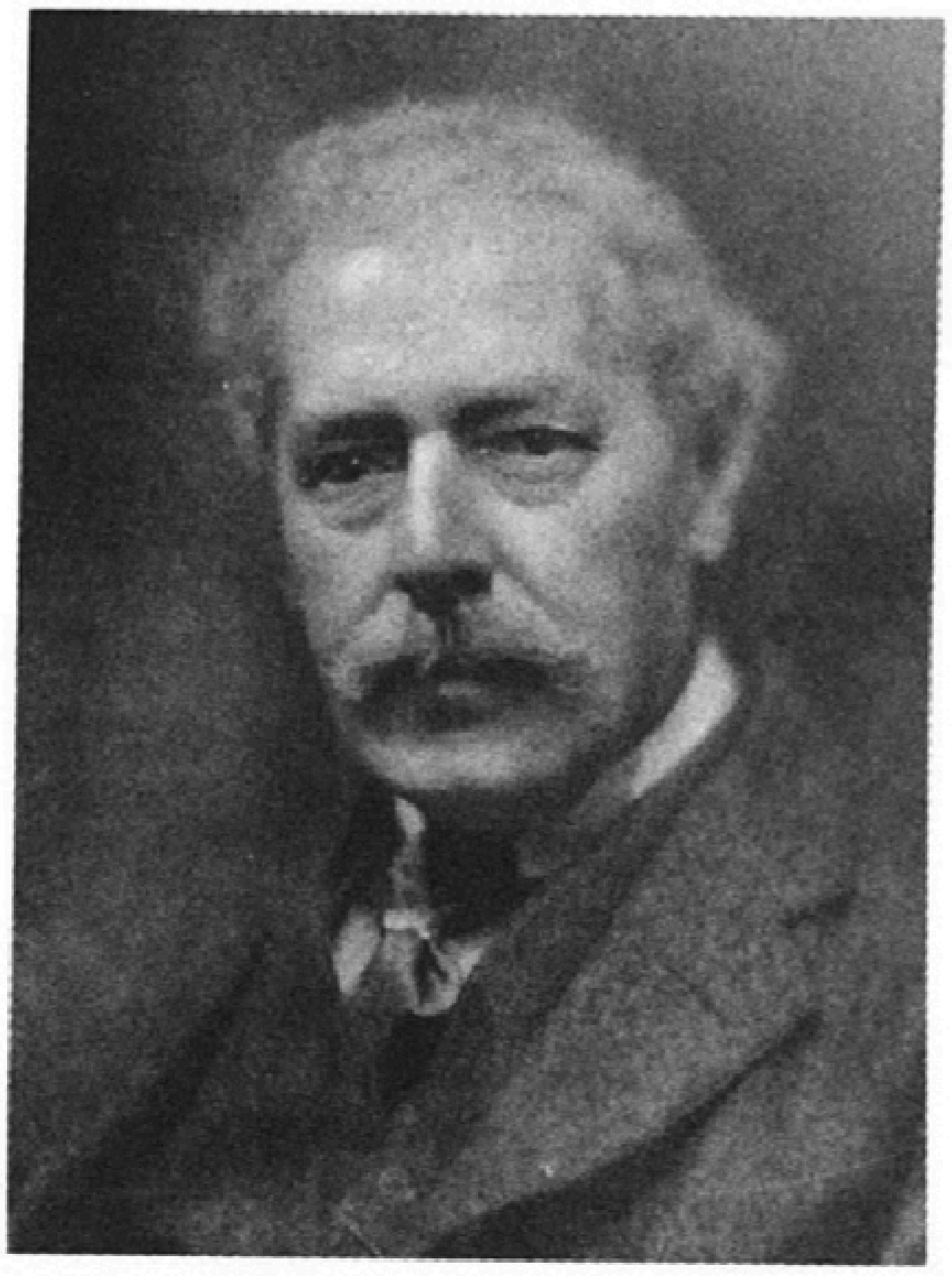
In 1889 there appeared *Le Tarot des Bohémiens* by Papus, whose real name was Gerard Encausse. *The Tarot of the Bohemians* is an erudite work that deals with tarot in terms of numerology, the Tree of Life and the sacred Tetragrammaton. Papus was a member of the Theosophical Society and eventually took over leadership of one of the obscure Martinist groups. He also founded the occult journal, *Le Voile d'Isis*. Eventually he became involved with the Kabbalistic Order of the Rose-Cross.

In England MacGregor Mathers, whose real name was Samuel Liddell Mathers, published in 1888 a small book on tarot fortune-telling, *The Tarot, Its Occult Signification, Use in Fortune-Telling, and Method of Play*. Mathers was connected with the Societas Rosicruciana in Anglia, known as *Soc. Ros.*, and in 1888 he helped to found the Hermetic Order of the Golden Dawn, which counted among its members Aleister Crowley, Arthur Edward Waite and the poet William Butler Yeats. Working with Pamela Colman Smith in 1910, Waite created a "rectified" tarot pack known as the Rider-Waite deck, which was first published by Rider and Company. Waite also published *The Pictorial Key to the Tarot*, subtitled *Being Fragments of a Secret Tradition under the Veil of Divination*.

Crowley also authored a guide to tarot, *The Book of Thoth*, based upon designs with erotic symbolism produced for him by Lady Frieda Harris. Crowley, who died in 1947, was heavily involved with the Order of the Temple of the Orient or O.T.O., a German occult organization preoccupied with sex magic.

In England the Insight Institute published a tarot deck utilizing designs drawn from the Tarot of Marseilles and Rider-Waite decks.

In the United States Paul Foster Case, an American occultist born in 1884 and influenced by The Order of the Golden Dawn, formed the Builders of the Adytum. He published *The Tarot: A Key to the Wisdom of the Ages* and issued a black and white set of tarot cards drawn by Jessie Burns Parke and modeled after the Rider-Waite pack.



Arthur Edward Waite

The Church of Light issued a tarot pack based upon Egyptian symbolism as described by Elbert Benjamine, who wrote under the pseudonym C. C. Zain.

The J. A. Knapp tarot deck was produced under the auspices of Manley Palmer Hall, founder of the Philosophical Society. The Knapp cards contain one Hebrew letter at the bottom of each Major Arcana.

No one knows whether the original concept of tarot developed in the East or in Europe. Nevertheless, the development of the allegorical playing cards received strong impetus in Italy during the mid-fifteenth century and spread to France about the beginning of the sixteenth century. From France the game, utilizing Italian suit signs, was disseminated throughout Europe. In the nineteenth century the French occult revival did more than anything else to create widespread interest in the magical tarot, its profound symbolism and arcane meanings.

III

EARLIEST REFERENCES TO PLAYING CARDS

SOME OF THE EARLIEST published references to playing cards in Europe, either standard decks or *tarocchi* packs, are decrees, prohibitions, treatises and poems.

Bern, 1367 In a list of legal documents dating from about the end of the fourteenth century for the canton of Bern, there is reference to a prohibition against playing cards in the year 1367. The prohibition, believed to have been written by Konrad Justinger, is presently housed at the Österreichische Nationalbibliothek, Vienna.

Naibbe, 1376 A game called *naibbe* (cards) was forbidden in a decree by the city of Florence in 1376.

Johannes, 1377 Brother Johannes von Rheinfelden, a German monk, wrote in 1377 in Switzerland in his *Tractatus de moribus et disciplina humanae conversationis* about a game called *ludus cartarum*. The game reputedly described the state of the world as it then existed. The treatise refers to four kings—each holding the sign of his suit—followed by two "*marschalli*"—the first holding the sign upward in his hand in the same manner as the king, and the other holding the sign downward. These are followed by ten pip cards bearing the same suit signs, which indicates a pack of fifty-two cards. At the end of the manuscript is a note that implies it was copied in 1472; thus, the date 1377 is suspect.

Wencesles and Jeanne, 1379 Alexandre Pinchart, writing in 1870, cites an account book of Wencesles and Jeanne, who reigned in the old duchy of Brabant from the year 1355, that describes a fete held at Brussels in 1379 at which cards were played. On the 14th of May, 1379, the receiver general of Brabant gave to Monsieur and Madame four peters and two florins, valued at eight and a half moutons, to purchase a pack of cards, *quartespel mette copen*.

Archives of Marseilles, 1381 According to Henry René D'Allemagne, in the notarial archives of Marseilles, recorded by Laurent Aycardi, there is reference to an interdiction against the game of *nahipi* on August 30, 1381. The archives relate that Jacques Jean, son of a merchant in the city of Marseilles, at the moment of embarking on a trip to Alexandria, promised to abstain from engaging in any gambling including playing at cards.

Ordinance of Lille, 1382 D'Allemagne also cites an ordinance of the city of Lille, dated 1382, when Lille belonged to France, which forbid various games including dice and *quartes*, an early word for cards.

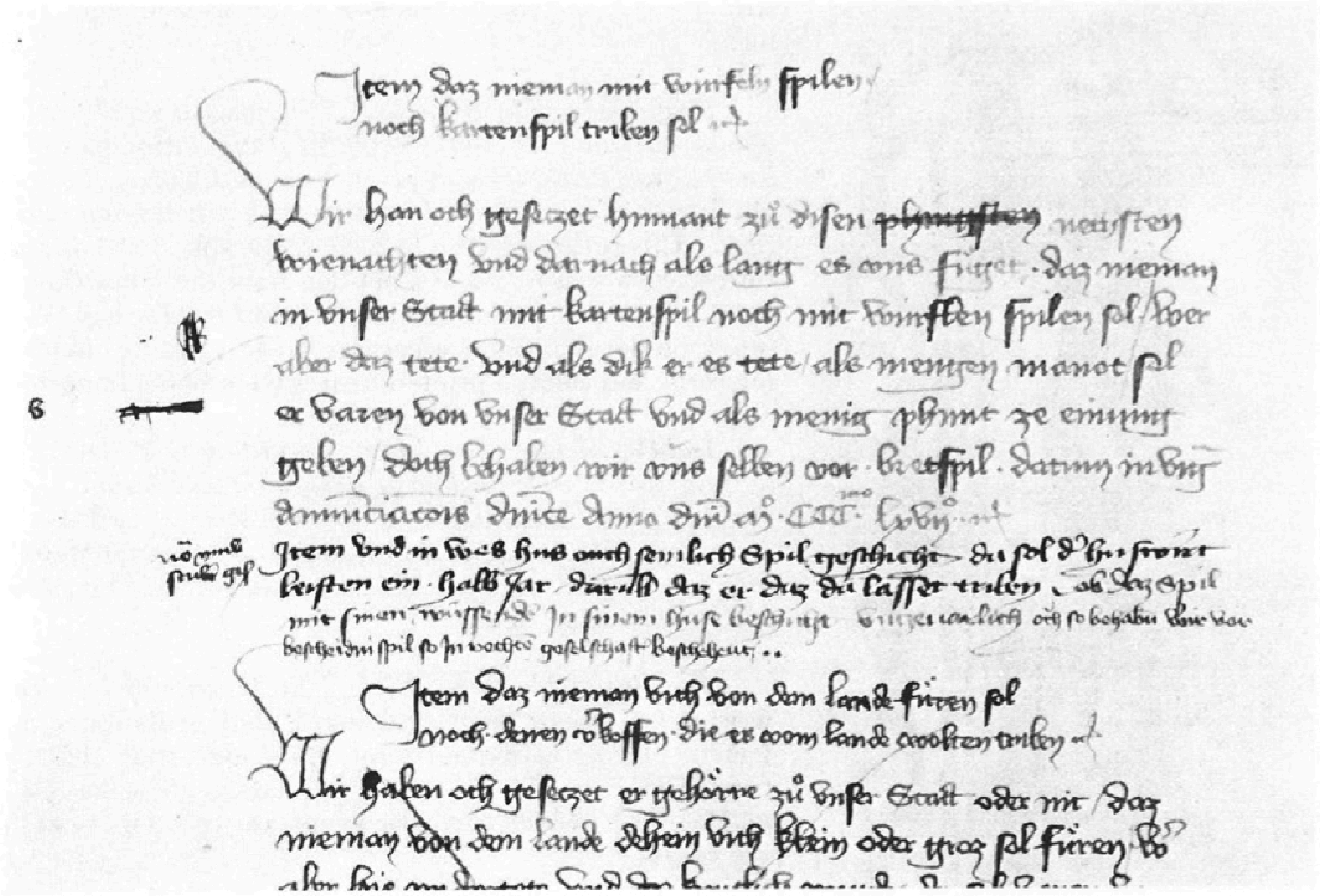
Poupart, Charles VI and Gringonneur, 1392 In the year 1392, or in the following year, there appears an entry in the account books of Charles Poupart, treasurer to Charles VI of France who lost his sanity. The entry reads:

> Given to Jacquemin Gringonneur, painter, for three packs of cards, gilt and colored, and variously ornamented, for the amusement of the king, fifty-six sols of Paris.

Morelli, 1393 The *Chronicle di Giovani Morelli* of the year 1393 printed for the first time in Florence in 1728 in *Historica Antica di Ricordano Morelli* by Manni, contains a warning against the use of dice by children. Morelli describes *naibi* as a kind of game, and from the context it appears it was one at which only children played, possibly for instructive purposes.

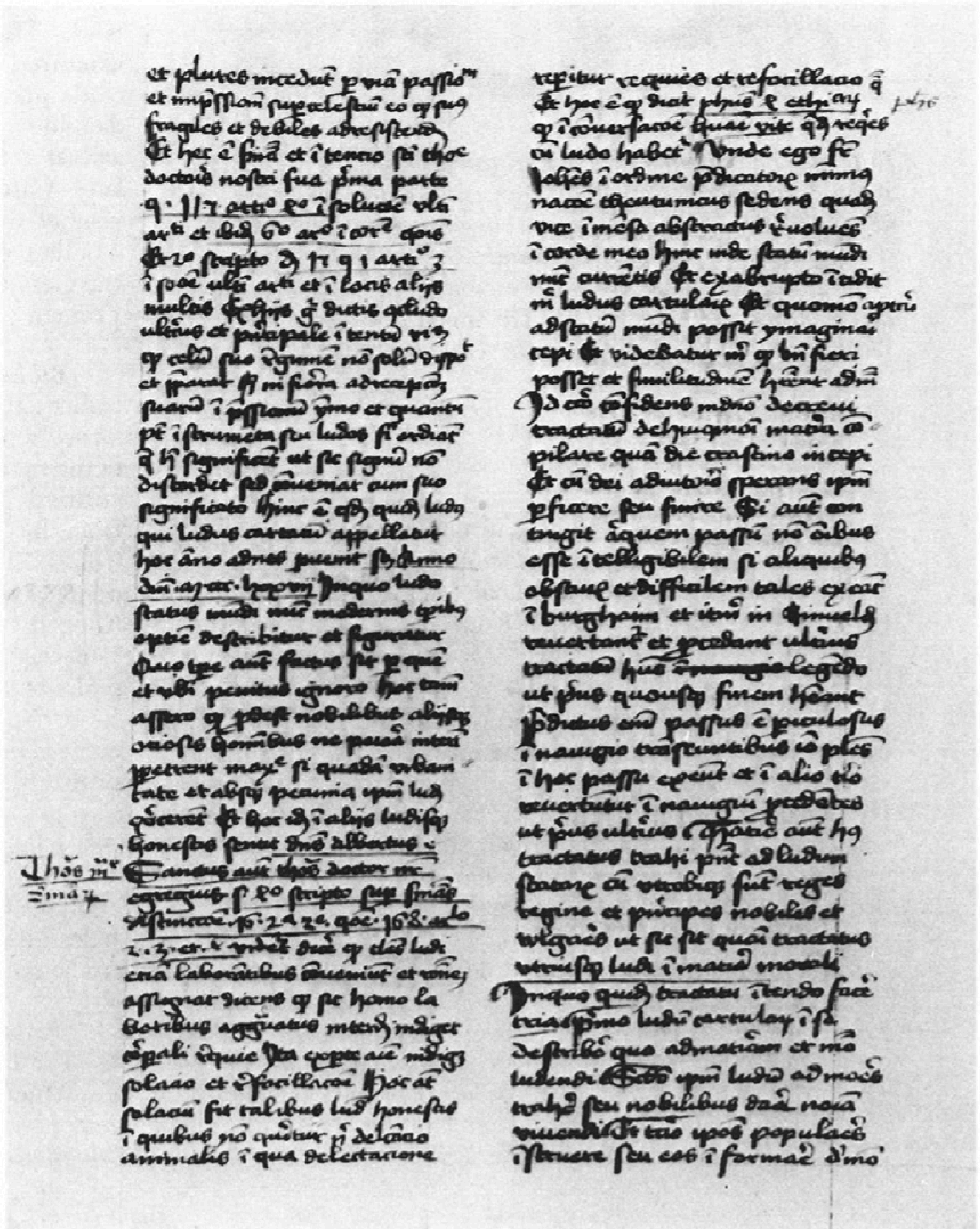
Charles V, 1369, and Prévôt of Paris, 1397 In a decree against gambling issued by Charles V of France in 1369, playing cards are not mentioned, even though other games of hazard are enumerated, including trictrac, tennis, ninepins, quoits, pall-mall and billiards. Twenty-eight years later the Prévôt de Paris, in an ordinance dated January 22, 1397, forbade "working people from playing tennis, ball, *cards*, or ninepins, excepting only on holidays." Thus, the introduction of playing cards into France occurred sometime between 1369 and 1397, probably closer to the latter date.

Ulm, 1397 According to Neubronner, an administrator at Ulm, Germany, about the year 1806, there was in the archives of that city an ancient parchment volume, called the Red Book on account of its red initial letters, which contained a prohibition against card playing dated 1397.



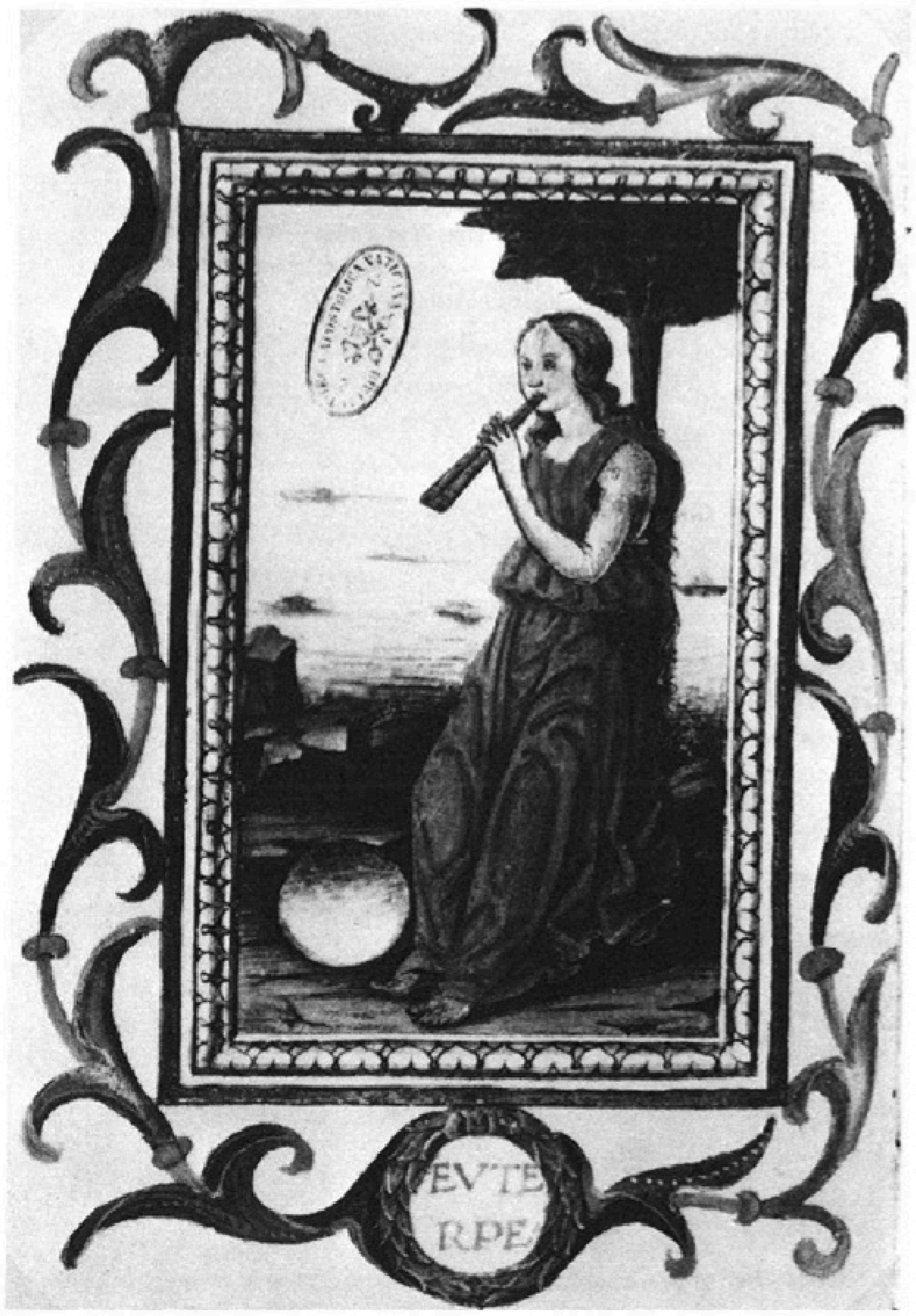
Collection of Österreichische Nationalbibliothek, Vienna

Fourteenth-Century Prohibition Against Cards *Believed to have been written by the Bern chronicler, Konrad Justinger, this prohibition against different games includes playing cards* (kartenspil) *in the fifth line from the top; the date MCCCLXVII (1367) appears on line nine.*



Collection of the British Library, London

Ludus cartarum *Brother Johannes, a German monk, wrote in 1377 in Switzerland about a game called* ludus cartarum, *and described fifty-two cards, but made no mention of tarot cards or any Major Arcana. Town authorities and bishops sought to prevent the use of playing cards in games of gambling; Johannes commented in his treatise on the value of playing cards for the furtherance of morals and education.*



Collection of Biblioteca Vaticana

***Euterpe** The eighteenth card in the Tarocchi of Mantegna series, Euterpe, is depicted in an early codex from the library of the Duke of Urbino that is presently housed at the Biblioteca Vaticana. This and other prints of the Tarocchi of Mantegna series are contained in a poem by Ludovico Lazzarelli entitled* "De Imaginibus gentilium Deorum" *("Of the Images of the Gods of the Pagans").*

Synod of Langres, 1404 Laurentii Bochelli, writing in 1609 in *Decreta ecclesiae Gallicanae,* relates that at the Synod of Langres in 1404 Cardinal Louis de Bar, Bishop of Langres, forbade the clergy from indulging in various games including cards.

St. Bernardin, 1423 St. Bernardin of Siena preached in 1423 at the Church of San Petronio, Bologna, against the vices of gaming in general and playing cards in particular. He spoke of a pack of fifty-six cards, including queens, without mentioning *atutti,* which suggests that either the emblematic *atutti* were not known at the time or were in use as an acceptable children's game.

Decembrio, 1440 Around 1440 Decembrio, the official biographer of Filippo Maria Visconti, third Duke of Milan, wrote that the duke enjoyed playing at a game that used painted figures. According to Robert Steele, writing in 1900 in "A Notice of the *Ludus Triumphorum,*" Decembrio also relates that Duke Filippo paid fifteen hundred gold pieces to Marziano da Tortona for a pack of cards decorated with images of gods, emblematic animals and figures of birds.

Magistracy of Venice, 1441 The magistracy of Venice issued an order in 1441 forbidding the introduction of foreign manufactured and printed colored figures into the city under the penalty of forfeiting such articles and being fined. This order appears to have been aimed at German card makers as a result of a petition from the fellowship of painters at Venice, who claimed that card making had fallen into total decay in Venice because great quantities of playing cards and colored printed figures were being imported.

Isabelle of Lorraine, 1449 According to P. Durrieu, writing in 1911 in *Michelino de Besozzo et les relations entre l'art italien et l'art français,* a series of sixteen cards is described in a letter dated 1449 from Jacobo Antonio Marcello, a servant of King René of Anjou, to Isabelle of Lorraine, first wife of King René.

Treatise of Theology, 1457 The *Treatise of Theology* written in 1457 by Saint Anthony, Bishop of Florence, refers to playing cards and tarot, thus suggesting that the trumps or trionfi were considered a separate game from playing cards, which comprised court cards and numeral or pip cards.

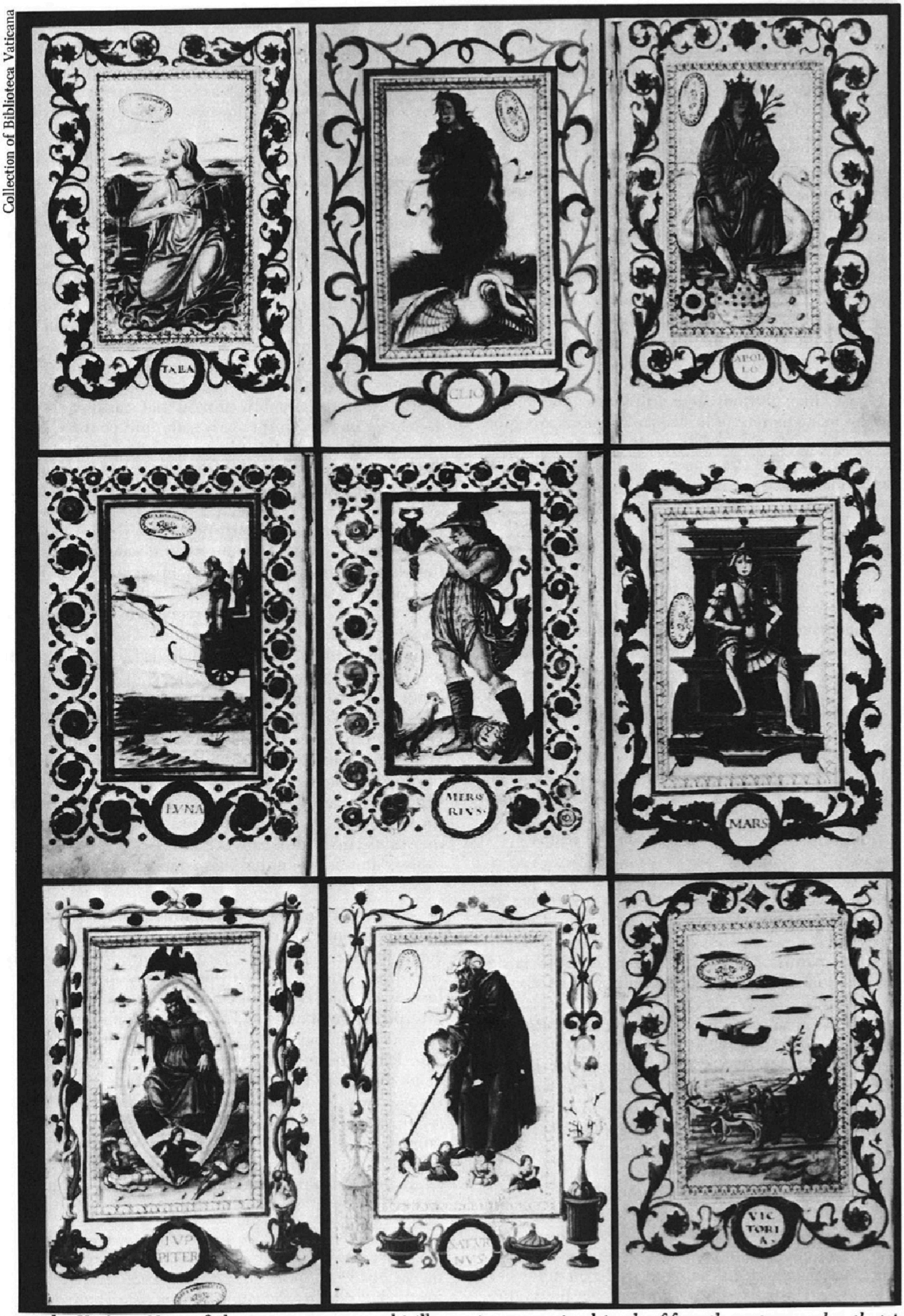
Parliament Rolls, 1464, and Statute, 1496 In the Parliament Rolls for the year 1464 playing cards are mentioned among other articles that are not to be imported into England. The prohibition suggests that cards were then manufactured in England. The records for King Henry VII include private expense money for losses at cards. Margaret, daughter of the monarch, played at cards soon after her arrival at Edinburgh, where she married James IV of Scotland. Cards are also mentioned in a statute in the eleventh year of the reign of Henry VII in 1496. It is not known whether cards were first brought to England by Eastern travelers or were introduced by the Spaniards, Italians or French.

Biblioteca Vaticana, Codices, Lazzarelli, 1471 Two codices at the Biblioteca Vaticana are illustrated with early *tarocchi* figures from the Tarocchi of Mantegna series. One of the manuscripts includes a poem by Ludovico Lazzarelli, entitled *"De Imaginibus gentilium Deorum,"* presumed from the dedication to Duke Borso d'Este of Ferrara to date from 1471, the year in which he became duke and died. The poem describes classical gods based upon *tarocchi* figures. Allegedly, Lazzarelli came across the *tarocchi* prints in a Venetian bookstore and the figures of antique gods and liberal arts inspired him to compose his poem. Four figures—Juno, Neptune, Pluto and Victoria—are included in the codices but are not part of the Tarocchi of Mantegna series; probably they are the invention of Lazzarelli.

Ulm, 1474 An old manuscript chronicle, finished in 1474 and located in the library of the Stadthaus at Ulm, contains the notation that "playing cards were sent in large bales into Italy, Sicily, and other parts by sea, receiving in exchange spices and other merchandise."

Platina, 1475 Baptista Platina, writing in 1475 in his treatise *De Honesta Voluptate,* instructs his readers on the enjoyment of life. He mentions cards as a game gentlemen may play after dinner or supper to divert their minds, since "deep thinking after a hearty meal impedes digestion."

Collection of Biblioteca Vaticana



Codex at the Vatican *Nine of the twenty-two* tarocchi *illustrations contained in the fifteenth-century codex that includes Ludovico Lazzarelli's poem,* "De Imaginibus gentilium Deorum." *The titles of the tarocchi illustrations shown above, and their corresponding numbers in the Tarocchi of Mantegna prints, are Talia (XVI), Clio (XVIIII), Apollo (Apollon XX), Luna (XXXXI),* **Mercurius** *(Mercurio XXXXII), Mars (Marte XXXXV), Jupites (Jupiter XXXXVI), Saturnus (Saturna XXXXVII) and Victoria, one of four figures not found in the Tarocchi of Mantegna series and presumably the invention of Lazzarelli.*

"However," cautions Platina, "there is to be no cheating nor desire of gain, and any stakes are to be merely nominal, lest bad passions become excited and the process of healthy concoction be disturbed."

Martius, 1488 Galcottus Martius, a contemporary of Platina, is perhaps the earliest writer who speculated on the allegorical meanings of the four suits. Writing about 1488–1490 in his treatise *De Doctrina Promiscua,* Martius observes that the inventor of the game of cards must have been a man of shrewd wit when one considers the significance of swords, spears, cups and country loaves. When there is need of strength, as indicated by swords and spears, Martius suggests that many are better than just a few; in matters of meat and drink, however, as indicated by the loaves and cups, a little is better than a great or excessive amount, for it is certain that abstemious persons are of more lively wit than gluttons and drunkards, and much superior in the management of business. The cups are goblets for wine; what Martius calls country loaves, judging from their form and color (thin pieces of bread of a yellow color), are the marks that are ignorantly supposed to signify pieces of money.

***Boiardo's* Tutte le Opera** In the late fifteenth century Count Matteo Maria Boiardo (1441–1494) described the *trionfi* or Major Arcana cards in a set of verses—two sonnets and seventy-eight *terzine*, one for each of the *tarocchi* cards. The first trump is The Fool, followed by cards titled with various personal emotions and experiences—Idleness, Labor, Desire, Reason, Secrecy, Grace, Disdain, Patience, Error, Perseverance, Doubt, Faith, Deception, Wisdom, Chance, Modesty, Peril, Experience, Time, Oblivion and Strength. The four suits are darts or arrows (for love), vases (for hope), eyes (for jealousy) and whips (for fear). Each of the sixteen court cards was represented by an important person from ancient times, or a mythological figure such as Venus for the queen of arrows, Judith for the queen of vases and Ptolemy for the cavalier of whips.

Sermones de Ludo Cum Aliis, 1500 A Latin manuscript, *Sermones de Ludo Cum Aliis,* dating from about 1500, contains the earliest known written list of the atouts or Major Arcana of the tarot series as we know them today. A page from the manuscript and the listing of titles is described in Chapter I (opposite page 1 and on page 2).

Berni, 1526 Francesco Berni, writing in *Capitolo del Gioco della Primiera,* makes what appears to be the earliest printed reference to *tarocchi.* The author styles himself "Messer Pietropaulo da San Chirico" and in the course of his mock commentary he describes the game of *primiera,* its laws and mode of playing. The commentary about *tarocchi* states:

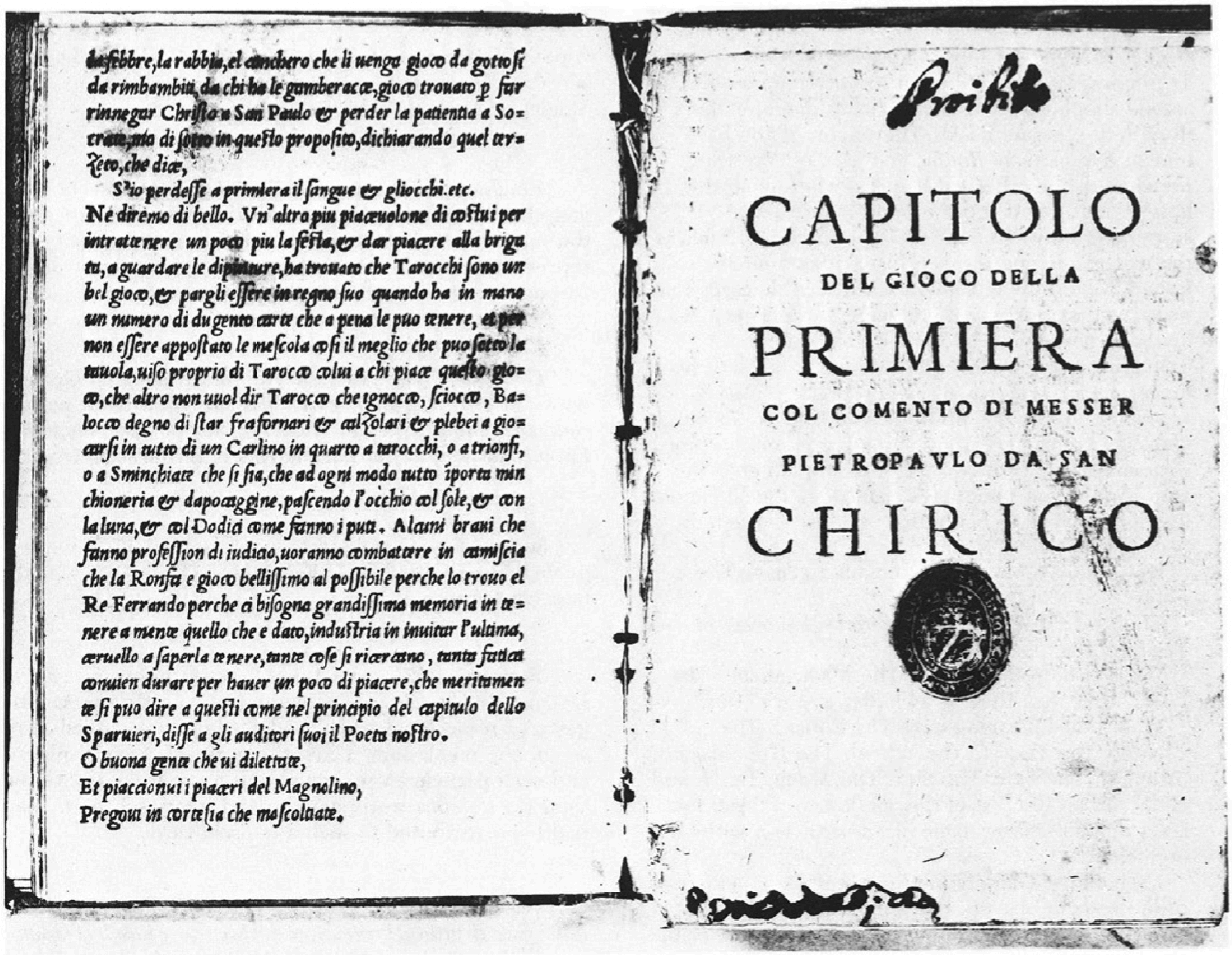
> Another as more pleasing, prolonging the entertainment, and giving pleasure to the company in looking at the paintings, has found that the *Tarocchi* are an excellent game, and he seems to be in his glory, when he has in hand to the number of two hundred cards, which he can scarcely hold, and which, not to be overlooked, he shuffles as well as he can under the table. Let him look to it, who is pleased with the game of *Tarocco,* that the only signification of this word *Tarocco,* is stupid, foolish, simple, fit only to be used by bakers, cobblers, and the vulgar, to play at most for the fourth part of a *Carlino,* at *Tarocchi,* or at *Trionfi,* or any *Sminchiate* [sic] whatever: which in every way signifies only foolery and idleness, feasting the eye with the sun, and the moon, and the twelve *(signs)* as children do.

Marcolino's* Le Sorti, *1540 The earliest printed work that expressly treats the subject of fortune-telling and divination with cards appears to be *Le Sorti di Francesco Marcolino da Forli, intitolate Giardino di Pensieri allo Illustrissimo Signore Hercole Estense, Duca di Ferrara,* published in Venice in 1540. This book was reissued in a second edition in 1550 under the title, *Le Ingeniose Sorti composte per Francesco Marcolini da Forli. Intitulate Giardino di Pensieri, Novamente Ristampate, e Novo et Bellissimo Ordine Riformate.* The author utilizes only nine cards from the suit of coins—king, knight, page, ten, nine, eight, seven, two and ace. Although the work does not depict tarot-type cards, it unquestionably proves that cards were used in divination in Italy in the early sixteenth century. The book resolves fifty questions, thirteen of which relate to men, thirteen to women, and the remaining twenty-four to both sexes. Questions are answered by a kind of oracular triplet, to which the reader is directed by drawing one or two cards. Besides the elaborate frontispiece and the numerous small cuts of cards, there are ninety-nine woodcuts throughout the volume that are emblematic of virtues and follies, and also depict a different celebrated philosopher or moralist from antiquity who presides over each group of forty-five possible answers to each question. The woodcuts in the Marcolino volume were designed by Giuseppe Porta, nicknamed Salviati. Samuel Weller Singer, writing in 1816, suggested that Marcolino may have taken the idea for his book of fate from *Trionpho della Fortuna,* published in the year 1526 by Sigismondo Fanti of Ferrara, and also printed at Venice. Fanti's book resolves various questions through the use of the signs of the zodiac, the constellations, the sybils and various astrological personages. Instead of a three-line oracle, four-line stanzas are used to resolve the questions. Instead of cards, Fanti uses a pair of dice or the chance number on a dial that contains twenty-one figures.

Aretino's* Les Cartes Parlantes, *1540 Pietro Aretino, writing about 1540 in *La Terza, et ultima parte de' Ragionamenti del divino Pietro Aretino,* describes cards as a hazardous game at which both money and credit may be lost. Each card is described with a more or less ingenious interpretation or allusion. Thus, The Pope represents fidelity and faithfulness in the game and sincerity in the player. The Emperor suggests the laws that govern people. The valet or knave represents the servitude of some to the game. Swords symbolize the death of those who despair while playing, batons the punishment for cheating. The cups recall the practice of drinking to settle disputes and the coins are the currency with which the game is played. The supplement dealing with cards—*Les Cartes Parlantes*—was not actually published until 1589.

Vives'* Ludus Chartarum, *1545 Ludovico Vives, writing in 1545 in *Ludus Chartarum, Dialogus,* describes the method of playing the game of *tarocchi.* The trumps apparently were dealt counterclockwise, from right to left. It seems to have been a game like whist, with a permanent set of trumps and a complicated counting of values. In the two red suits, cups and coins, the numeral cards reverse their values and the six captures the seven, the seven captures the eight, etc.

Reprinted from *Capitolo del Gioco della Primiera* by Francesco Berni



la febbre, la rabbia, el cancbero che li uenga gioco da gottoſi da rimbambiti, da chi ha le gamberacce, gioco trouato p far rinnegar Christo a San Paulo & perder la patientia a Socrate, ma di ſotto in queſto propoſito, dichiarando quel terzetto, che dice,

S'io perdeſſe a primiera il ſangue & gliocchi. etc.

Ne diremo di bello. Vn'altro piu piaceuolone di coſtui per intrattenere un poco piu la feſta, & dar piacere alla brigata, a guardare le dipinture, ha trouato che Tarocchi ſono un bel gioco, & pargli eſſere in regno ſuo quando ha in mano un numero di dugento carte che a pena le puo tenere, et per non eſſere appoſtato le meſcola coſi il meglio che puo ſotto la tauola, uiſo proprio di Tarocco colui a chi piace queſto gioco, che altro non uuol dir Tarocco che ignocco, ſciocco, Balocco degno di ſtar fra fornari & calzolari & plebei a giocarſi in tutto di un Carlino in quarto a tarocchi, o a trionfi, o a Sminchiate che ſi ſia, che ad ogni modo tutto ĩporta minchioneria & dapocaggine, paſcendo l'occhio col ſole, & con la luna, & col Dodici come fanno i putti. Alcuni braui che fanno profeſſion di iudicio, uoranno combattere in camiſcia che la Ronfa e gioco belliſſimo al poſſibile perche lo trouo el Re Ferrando perche ci biſogna grandiſſima memoria in tenere a mente quello che e dato, induſtria in inuitar l'ultima, ceruello a ſaperla tenere, tante coſe ſi ricercano, tanta fatica conuien durare per hauer un poco di piacere, che meritamente ſi puo dire a queſti come nel principio del capitulo dello Sparuieri, diſſe a gli auditori ſuoi il Poeta noſtro.

O buona gente che ui dilettate,
Et piaccionui i piaceri del Magnolino,
Pregoui in corteſia che maſcoliate.

Proibito

CAPITOLO
DEL GIOCO DELLA
PRIMIERA
COL COMENTO DI MESSER
PIETROPAVLO DA SAN
CHIRICO

Capitolo del Gioco della Primiera *Title page* (right) *and paragraph dealing with the game of* tarocchi (left).

Lollio, 1550 Flavio Alberti Lollio published in Venice in 1550 a general invective against gaming, and specified the game of *tarocco*, in a poem entitled "*Invettiva contra Il Giuoco del Tarocco.*" Freely translated, the sixteenth-century work condemns *tarocco* as follows:

> I have always been of the opinion that the most pleasant game one could play with cards was that of Tarocco: and now and then for amusement, and to lift the weary and afflicted spirit, I used to entertain myself with it; whiling away those hours least conducive to study; reminding myself that illustrious men had by a game lightened the burden of their weighty affairs, and relieved lofty thoughts and tedious cares.
>
> In this fashion Palamede amused himself (if one may make a comparison) to lighten the worries and boredom which weighed upon his heart during the long siege of Troy, when he rediscovered dice. So, too, played the great Domitian: as well as Galba, the good Trojan, Nerva and many others, that for the sake of brevity I will forbear to mention.
>
> But now I realize how deep in error I was; and I regret it: because this is a treacherous game, deceitful and inconsistent more than any other; full of torment, anguish, and trouble, which very seldom ever consoles anyone.
>
> Evil game, perfidious and false, game that squanders your money, game that would impoverish Attalo and Midas, since it is the cousin of the Bassetta: And while man hopes to derive pleasure from it, it always keeps him in pain and fear.
>
> Now the cards are being dealt: the first hand appears good, so you accept the invitation and you play again: the ones that follow show a new face, but they no longer care about your affairs: and thus you are left rather suspended: the other player believing himself to be favored by the cards will raise the stakes: then, pierced with shame, grief, envy and anger, you throw in your hand, and with lowered head come to naught.
>
> Such a man does not feel any lesser sorrow than a captain who, believing he has won the battle, cries out Victory, Victory; but sees by a counterattack that his men are defeated and dispersed.
>
> Thereupon two new hands follow, now good, now poor, and when you are waiting for the last one which might aid you, having already invited it, you see coming to you (alas, great pain) such raffish cards as may kill you, the complete opposite of your needs. So you are inflamed with pique, and while wrought with spite, you grudgingly pick up the remaining cards, which are twenty. These fill your hands and for a long while they give you toil and trouble in

> arranging Money, Clubs, Cups, and Swords and Triumphs. They must be put in order one by one, as a good shepherd who, having many sheep, gathers them into separate flocks. Thereupon, if you have four or five cards of *Ronfa*, you fear lest the King perish with the other court cards; whereupon the heart is consumed and the brain is tortured, suspended between hope and apprehension. Such is the exhaustion and the heartbreak that you are forced to hold up as a mirror such terrible cards that make you languish; as if you were a urinal, you are bound to serve your two other companions, answering to each move, and if by ignorance or by error you throw down an inappropriate card, you hear their voices rise up to heaven; and do not think that now your pains are at an end: one must reckon with any trivial card one plays, or else all ends in ruin. And if you sometimes chance on a good game, it will be played so badly that you lose a dozen or two, at times all of them.
>
> How many times are you unable to cover The Fool?
>
> Where did I leave off that tedious counting of each Triumph that comes out?
>
> What else do they mean, The Magician and The Fool, other than they be swindler and trickster?
>
> What other meaning have The Popess, The Chariot, The Traitor, The Wheel, The Hunchback, Strength, The Star, The Sun, The Moon, Death and Hell, and all the rest of this motley crew? And that fantastic and bizarre name of *Tarocco*, is it without etymology?
>
> Meanwhile, I fondly pray, with offerings and vows to the gods in heaven, that they cause all ink to vanish at once: the yellow, the green, the white, the red, and all other colors by which cards and Tarocco are made; that they make all paper go up in smoke; and that no one ever be found who dares to carve designs in wood by which the cards are made; so that this art so damaging and evil shall be at once wiped from people's hearts; and that posterity shall find no trace of it, and forever its memory will be obliterated.

It is interesting to note that *tarocco* was apparently played by three persons and that *cards* and *tarocco* were considered separate games.

Bertoni, 1550 G. Bertoni describes a poem, *Poesie leggende costumanze del medio evo,* dated about 1550, which associates the *tarocchi* trumps with the ladies of the court of Isabella D'Este of Ferrara. For example, The Angel or Judgment is for Diana Trotta, who through her beauty becomes divine; The Sun is for Virginia Trotta, who blinds with splendor all who look upon her; The Chariot is for Isabella Estense, who triumphs as a woman by her greatness; and The Fool is for Mamma Riminaldi, whose beauty includes her craziness. The sequence and title of each of the *tarocchi* trumps cited in the poem runs as follows: *Il Mondo* (The World), *La Justicia* (Justice), *L'Agnolo* (The Angel), *Il Sole* (The Sun), *La Luna* (The Moon), *La Stella* (The Star), *La Casa del Diavolo* (The House of the Devil), *Il Diavolo* (The Devil), *La Morte* (Death), *Il Traditore* (The Traitor), *Il Gobbo* (The Hunchback), *La Ruota* (The Wheel), *La Fortezza* (Strength), *L'Amore* (The Lovers), *Il Carro* (The Chariot), *La Temperanza* (Temperance), *Il Papa* (The Pope), *La Papessa* (The Popess), *L'Imperadore* (The Emperor), *L'Imperatrice* (The Empress), *Il Bagatino* (The Magician), *Il Matto* (The Fool).

Ringhieri, 1551 Innocentio Ringhieri wrote in Bologna, 1551, in *Cento Giuochi liberali et d'ingegno,* about the magnificent "Game of the King" which had suit signs representing moral virtues: cups (temperance), columns (strength), swords (justice) and mirrors (prudence).

Grazzini, 1559 In 1559 Antonio Francesco Grazzini wrote in *Tutti i trionfi, carri, mascherate o canti carnascialeschi andati per Firenze dal tempo del magnifico Lorenzo de' Medici fino all' anno* about the *tarocchi* trumps.

Susio, 1570 Giambattista Susio, around 1570, wrote a poem that associated the ladies at the court of Pavia with the tarocchi trumps.

Bargagli, 1572 Girolamo Bargagli wrote in 1572 in *Dialogo da Giuochi* a brief passage stating that he saw the game of *tarocchi* played: "And furthermore (added *Mansueto,* the meek one), I saw the game of tarocchi played, and each participant was given the name from a card, and then the reasons were stated aloud why each participant had been attributed to such a tarocchi card."

Garzoni, 1585 Thomaso Garzoni, whose *La Piazza universale di tutte le Professioni del Mondo, e nobili et ignobili* was first published in Venice in 1589, cites the game of tarot among the tavern games of the day. In the chapter entitled "*De' Giocatori in universale, et in particolare,*" Garzoni describes various personages in association with each of the tarocchi trumps. The passage listing the suits, pip cards, courts and trumps contains the following titles for the trump cards:

> *Il Mondo, la Giustitia, l'Angelo, il Sole, la Luna, la Stella, il Fuoco, il Diavolo, la Morte, l'Impiccato, il Vecchio, la Ruota, la Fortezza, l'Amore, il Carro, la Temperanza, il Papa, la Papessa, l'Imperadore, l'Imperatrice, il Bagatello and il Matto.*

Bynneman H. Bynneman, a writer of the sixteenth century, makes mention of the pagan imagery of early cards:

> The Playe of Cards is an invention of the Devill, which he found out, that he might the easilier bring in ydolatrie amongst men. For the Kings and Coate Cards that we use nowe, were in olde time the images of idols and false gods: which since they that would seeme christians, have chaunged into Charlemaigne, Launcelot, Hector, and such like names, because they would not seeme to imitate their idolatrie therein, and yet maintaine the playe itself.—*A Treatise wherein Dicing, Dauncing, Vaine Playes, and Enterludes, with other idle Pastimes, commonly used on the Sabbath day, are reproved by the Authoritie of the Word of God and Auntient Writers. Made Dialogue-wise, by John Northbrooke.*

Undoubtedly there exist additional early references to both standard and *tarocchi* playing cards, but the foregoing provides a representative sampling.

INTERPOLATIONS AND TRANSLATION ERRORS

It is important to note that some transcripts and translations of important early works contain interpolations. Additionally, some manuscripts attempt to assign an early date to the origin of cards while the facts support a more recent origin.

***Pipozzo di Sandro's* Trattato del governo** In an Italian manuscript entitled *Trattato del governo della famiglia, or Treatise on the Government of the Family*, allegedly composed in 1299 by Pipozzo di Sandro, the author refers to playing cards: "*Se guichera di danari o cosi o alle carte, gli apparachierai la via.*" That is, "If he plays for money in this manner, or at cards, you must facilitate the means of his doing so." However, the transcript of Pipozzo's manuscript is probably from the fifteenth century and cannot be relied upon regarding the origin of cards.

Das Guldin Spil Ingold describes in *Das Guldin Spil* (*The Golden Game*) the principal games in Germany and he says of playing cards, "The game is right deceitful; and, as I have read, was first brought into Germany in the year 1300." However, *Das Guldin Spil* was written and published at Augsburg in 1472 and the author's comments on an event supposed to have taken place 172 years earlier are nothing more than hearsay.

Synod of Würzburg According to Wilhelm Schreiber, writing in 1937, the earliest reference to playing cards is in the *Synod of Würzburg* of 1329, when certain games, including cards, were forbidden by the government and the church. "*Ludos alearum, cartarum, schacorum, taxillorum, annulorum et globorum monachis et monialibus prohibemus districte.*" Schreiber further believes that the Würzburger prohibition was taken from an earlier edict dating from 1316 in Mainz. However, there is nothing to substantiate the date of this claim.

***William de Guilleville's* "Le Pelerinaige de l'Homme"** In Verard's 1511 edition of William de Guilleville's allegorical poem entitled "*Le Pelerinaige de l'Homme*," originally completed about 1330, two verses allegedly refer to cards. In folio XLV Oysivete tempts the pilgrim to forego the "right way" by recounting to him the pleasures enjoyed by those who place themselves under her guidance:

> *. . . Je meyne gens au bois,*
> *Et la leur fais-je veoir danseurs,*
> *Jeux de basteaulx et de jougleurs,*
> *Jeux de tables et deschiquiers,*
> *De boulles et mereilliers.*
> *De* cartes, *jeux de tricherie,*
> *Et de mainte autre muserie.*

In folio LXXII *quartes*, as the word is spelled, is included as one of the games prohibited:

> *Mains ieux qui sont denyez,*
> *Aux merelles,* quartes, *et dez . . .*

However, an earlier manuscript copy of Guilleville's poem at the Bibliothèque Nationale does not contain the word *cartes* or *quartes:*

> *Ja leur fais je ceoir baleurs,*
> *Gieux de bastizux et de jugleurs,*
> *De tables et de eschequiers,*
> *De boules et de mereliers,*
> *De dez et d'entregsterie,*
> *Et de mainte autre muserie.*
>
> *Tant l'aime que je en suis sote,*
> *Et que en pers souvent ma cote,*
> *A mains jeux qui sont devees,*
> *Aux merelles, tables, et dez.*

Thus, we are forced to conclude that *cartes* and *quartes* are later interpolations and were not cited in the original fourteenth-century poem.

Renard le Contrefait The following four lines from the romance *Renard le Contrefait* have been put forth as evidence that cards were known in France at least as early as 1341, the year in which the romance was finished:

> *Si comme fols et folles sont,*
> *Oui pour gagner, au bordel vont;*
> *Jouent aux dez, aux cartes, aux tables,*
> *Oui a Dieu ne sont delectables.*

That is,

> If like fools, and fools they are,
> In order to win to the bordello go;
> Playing dice, cards and trictrac,
> Which to God are not delightful.

However, another manuscript of the same romance, apparently about a hundred years older, contains the same verse except that the word *cartes* is omitted:

> *Jouent a geux de dez ou de tables.*

That is,

> Playing at games of dice and trictrac.

Therefore, the word *cartes* appears to be a later interpolation.

***Alphonse XI and Guevara's* Familiar Epistles** It has been claimed that the statutes of 1342 of Alphonse XI, King of Castile, forbade playing cards to the knights of the Order of the Band, indicating that cards were known in Spain at the beginning of the fourteenth century. However, this assertion appears to occur only in the French edition of Anthony Guevara's *Familiar Epistles*, translated by Dr. Guterrey, and is not found in the original Spanish edition or the translated English edition. Thus, this seems to be another instance of interpolation.

Le Roman du Roi Meliadus de Leonnoys Samuel Weller Singer describes a miniature contained in *The Romance of King Meliadus* that shows a king and three noblemen at play with cards while three others observe the game. The cards shown in the print are the five and two of coins and two of staves. It is believed that *Le Roman du Roi*

Meliadus de Leonnoys by Helie de Borron was written sometime in the latter half of the fourteenth century, but we do not know if the illustration postdates the writing of the manuscript. No mention of playing cards appears in the manuscript, but it is not unusual for early graphic illustrations to have no reference to the text they accompany.

Historique et Chronique de Provence Casar Nostradamus, writing in 1614 in *Historique et Chronique de Provence*, suggests that cards made their appearance about the year 1361 in Provence, the southeastern region of France bordering on the Mediterranean, and that the knave *(valet)* was then called *Tuchim*, the name given to a formidable band of robbers who were ravaging the region. But there is no evidence to substantiate this claim.

Magasin Pittoresque An article on cards in *Magasin Pittoresque* for April, 1836, contains an illustration represented by the author as being copied from a miniature in a manuscript of the *Cité de Dieu*, translated from St. Augustine by Raoul de Presle, who began the translation in 1371 and finished it in 1375. The author contends the miniature is of the same date as the translation and therefore seeks to validate the existence of playing cards in the early 1370s. However, it is not uncommon for later transcripts to include illustrations unknown at the time of the original edition. Additionally, the costumes of the persons in the miniature are suggestive of the reign of Charles VI in 1422 rather than the reign of Charles V, 1364–1380. Therefore, it is safe to conclude the miniature does not prove the existence of cards in the early 1370s.

Jehan de Saintre Writing in 1757, Jean Baptiste Bullet attempts to arrive at a precise date for the origin of cards by citing the *Chronique du Petit Jehan de Saintre*, one of the pages of Charles V, in which the pages are mentioned as playing at dice and, allegedly, cards. Since Charles V ascended to the throne in 1364 and died in 1380, if the chronicle is valid, this would serve to confine the possible date of the origin of cards to an interval of sixteen years. However, the chronicle is believed to have been written by Antoine de Lassale in 1459 and, therefore, the word "cards" is probably an interpolation of the author.

Bussi, Covelluzzo and Viterbo Feliciano Bussi relates in 1742 in his *History of Viterbo* that in 1379, during the schism caused by the opposition of the anti-Pope Clement to Urban VI, the mercenary troops of each party committed all manner of annoyances and spoliations in the Roman states, including the seizure of cattle. "And yet," adds the historian, "who could believe it! In this same year of so much distress there was introduced into Viterbo the game of cards, or, as I would say, playing cards, which previously were not in the least known in that city." The words of Covelluzzo, a fifteenth-century Italian chronicler, are repeated by Bussi in folio 28: "In the year 1379, was brought into Viterbo the game of cards, which comes from the country of the Saracens, and is with them called *naib*." If the passage in Covelluzzo is genuine, then cards would have been known to the Italian *condottieri* in 1379. However, since Covelluzzo did not live during the era of the schism but wrote about these some one hundred years later, we cannot accept his statements as proof of the existence of cards in the year 1379.

Nuremberg Ordinance G. G. von Murr, writing in 1776, contends that cards were known in the city of Nuremberg by the years 1380–1384 because the word *carten* is mentioned in a city ordinance with reference to game penalties. However, the ordinance with the word *carten* appears in folio 16, while the date 1384 appears in the fourth folio, and there is no proof that both were written in the same year; in fact, both might have been copied into the book at a later date.

Laws of the Kingdom of Spain *The Collection of the Laws of the Kingdom of Spain*, printed in 1640, contains a regulation issued by John I, King of Castile, in 1387, and another by John II, issued in Toledo in 1486, which prohibited the playing of cards, which the Spanish termed *naypes*. John I's edict has been used a good deal to uphold the theory that cards existed in 1387. But the word *naypes* is an apparent interpolation since it does not appear in *The Collection of the Regulations of Castile* printed at Medina del Campo in 1541. There the text of the regulation contains only a prohibition against playing dice and trictrac for money. This text conforms completely to an earlier edition of *The Regulations of Castile* printed in 1508.

Tarocchini of Bologna and Prince Fibbia Count Leopoldo Cicognara, writing in 1831 in *Memorie Spettanti alla Storia della Calcografia del Commend*, credits the invention of the Tarocchini of Bologna to Francesco Antelminelli Castracani Fibbia, Prince of Pisa, who died in 1419 while in exile in the city of Pisa. To support his contention, Cicognara cites a portrait of Fibbia that contains the inscription:

> Francesco Antelminelli Castracani Fibbia, Prince of Pisa, Montegiori, and Pietra Santa, and lord of Fusecchio, son of Giovanni, a native of Castruccio, Duke of Lucca, Pistoia, Pisa, having fled to Bologna and presented himself to Bentivogli, was made Generalissimo of the Bolognese armies, and was the first of this family, which was called in Bologna "dalle Fibbie." He married Francesca, daughter of Giovanni Bentivogli. Inventor of the game of Tarocchino in Bologna, he had from the XIV Reformatories of the city the privilege of placing the Fibbia arms on the Queen of Batons and those of his wife on the Queen of Coins. Born in the year 1360, he died in the year 1419.

Allegedly, the authorities of Bologna were so pleased with Fibbia's alteration of the Venetian *tarocchi* pack from seventy-eight to sixty-two cards that they granted him the privilege of placing his own shield of arms on the queen of *bastoni*, and that of his wife, who was of the Bentivogli family, on the queen of *denari*. If the story about Prince Fibbia is true, it would mean that the shortened sixty-two-card Tarocchini of Bologna pack dates no later than 1419, and that the full seventy-eight-card *tarocchi* decks, if they were parent decks, would date earlier, possibly the late fourteenth century. However, no examples of fourteenth-century *tarocchi* or *trionfi* exist today to support such a theory. Moreover, since the shortened sixty-two-card Tarocchini of Bologna deck undoubtedly evolves from the seventy-eight-card *tarocchi*, and since the earliest extant *tarocchi* decks—the Visconti-Sforza *tarocchi*—are reliably dated the mid-fifteenth century, it follows that Fibbia, who died in 1419, could not have invented the game.

Robert Steele, writing in 1901 in the *Journal of the Royal Society of Arts* in an article entitled "Early Playing Cards, Their Design and Decoration," reveals the discovery of the Fibbia portrait in the Palazzo Pallavicini in Bologna. Steele concludes that the portrait and the inscription alike must have been painted long after the death of the prince. Michael Dummett, writing in 1976 in *The Journal of The Playing Card Society*, describes the "rediscovery" by Signor Marco Santambrogio, a lecturer at the University of Bologna, of the Fibbia portrait housed at the Palazzo Fibbia in Bologna. Dummett concludes that the portrait dates from the latter half of the seventeenth century.

Chronicles of Cremona According to the *Chronicles of Cremona*, written by Domenico Bordigallo in the year 1484, Antonio Cicognara, an excellent painter and miniaturist, designed and illuminated a magnificent set of cards called *tarocchi* which were presented to Monsignore Ascanio Maria Sforza, Cardinal of the Holy Church, Bishop of Pavia, and the son of Francesco Sforza and Madonna Bianca Visconti. Count Cigognara relates in 1831 that Bordigallo's chronicle was brought to his attention by Antonio Dragoni, who, in turn, based his information on the notes of Giacomo Torresino, an eighteenth-century Cremonese antiquary. Dragoni was subsequently accused of forgery and his writings became suspect. Count Cicognara cited the Bordigallo manuscript in support of his contention that the early Visconti-Sforza *tarocchi* deck was painted by one of his ancestors, Antonio Cicognara. However, the passage referring to *tarocchi* cards does not appear in the original Latin version of Bordigallo's *Chronicles*, presently housed at the Biblioteca Treccani in Milan, and therefore Cicognara's contention appears to be without validity.

***Maffei's* Commentariorum Urbanorum** Writing around the year 1480 in *Commentariorum Urbanorum*, Raphaelus Maffei (1451–1522), also known as Raphaelis Volaterrani, Il Volterrano and Volaterranus, allegedly described tarot cards and the Major Arcana series. This work was first published in 1506; later editions appeared in 1511, 1515, 1526, 1530, 1544 and 1552. It is said that this work describes the four suits as *spade, bastoni, choppe and denari*, each suit comprising ten numeral cards from ten to ace and four court cards, *il Re, la Reina, il Cavallo, il Fante* (king, queen, cavalier and knave) and the *atouts:*

il Mondo (the World)
la Giustitia (Justice)
l'Angelo (Angel)
il Sole (Sun)
la Luna (Moon)
la Stella (Star)
il Fuoco (Fire)
il Diavolo (Devil)
la Morte (Death)
l'Impiccato (Hanged Man)
il Vecchio (Old Man)
la Ruota (Wheel)
la Fortezza (Courage)
l'Amore (Love)
il Carro (Chariot)
la Temperanza (Temperance)
il Papa (Pope)
la Papessa (Pope Joan)
l'Imperadore (Emperor)
l'Imperatrice (Empress)
il Bagatello (Juggler)
il Matto (Fool)

Investigations of the 1511 and 1530 editions have failed to uncover any references to tarot cards and the Major Arcana series. Therefore, it is likely that the description allegedly reported by Maffei should be credited instead to Thomaso Garzoni who wrote about them in 1585.

The only reference to playing cards in *Commentariorum* appears in Tome III, Philologia, Libre XXIX, page 347 of the 1530 edition, in the section entitled "*De ludo diverso quo summi viri quandoque occupati fuerunt,*" which reads as follows:

> *Chartarum vero & sortium divinationis ludi priscis additi sunt, ab avaris ac perditis inventi, non solum nostro dogmati, sed publicis veterum moribus una cum alea reiecti, caeteris cessationis gratia viros vel summos quandoque occupatos habuere.*

The foregoing examples indicate that, as a rule, it is best to study early manuscripts in their original languages rather than rely on later translations, and that later writers, perhaps unintentionally, have credited rare early works with references that, in fact, they do not contain.

OMISSIONS

Omissions from early writings support the theory that playing cards were not known at the times cited for other games.

***Ovid's* Ars Amatoria** Among all the games mentioned by ancient Greek and Roman writers, there is not one that can be supposed to refer to cards. Ovid (43 B.C.–17 A.D.), writing in *Ars Amatoria*, enumerates several games considered proper for young persons in society, but among them there is no mention of cards.

Christian Church From the beginnings of the Christian Church, the Church councils by their decrees and the Fathers by their censures denounced games of chance and gambling, expressly mentioning dice, osselets and trictrac. Cards, however, were not included before the fifteenth century.

Sanskrit Manuscripts Some ancient Sanskrit texts mention dicing and other early games such as chess and *pachis*, and sometimes the games are even illustrated in ancient paintings, but there is no early Sanskrit reference to playing cards.

John of Salisbury John of Salisbury, who was born in England about 1110, does not refer to playing cards in his work *De Nugis Curialium et Vestigiis Philosophorum, libri octo*, even though one chapter deals specifically with the use and abuse of gaming as a common pastime of the courtiers of his age.

Council of Worcester The thirty-eighth canon of the Council of Worcester, held in 1240, forbids clergymen to join in disreputable games or dancings, or to play at dice; neither shall they allow games of King and Queen to be acted, nor permit ram-raisings, nor public wrestlings. However, there is no reason to believe that the games *de Rege et Regina* refer to playing cards. The games—not game—of King and Queen were apparently a kind of mumming exhibition that the clergy enjoyed as spectators, not as performers.

Town Book of Augsburg The Town Book of Augsburg, 1275, mentions games but does not mention cards.

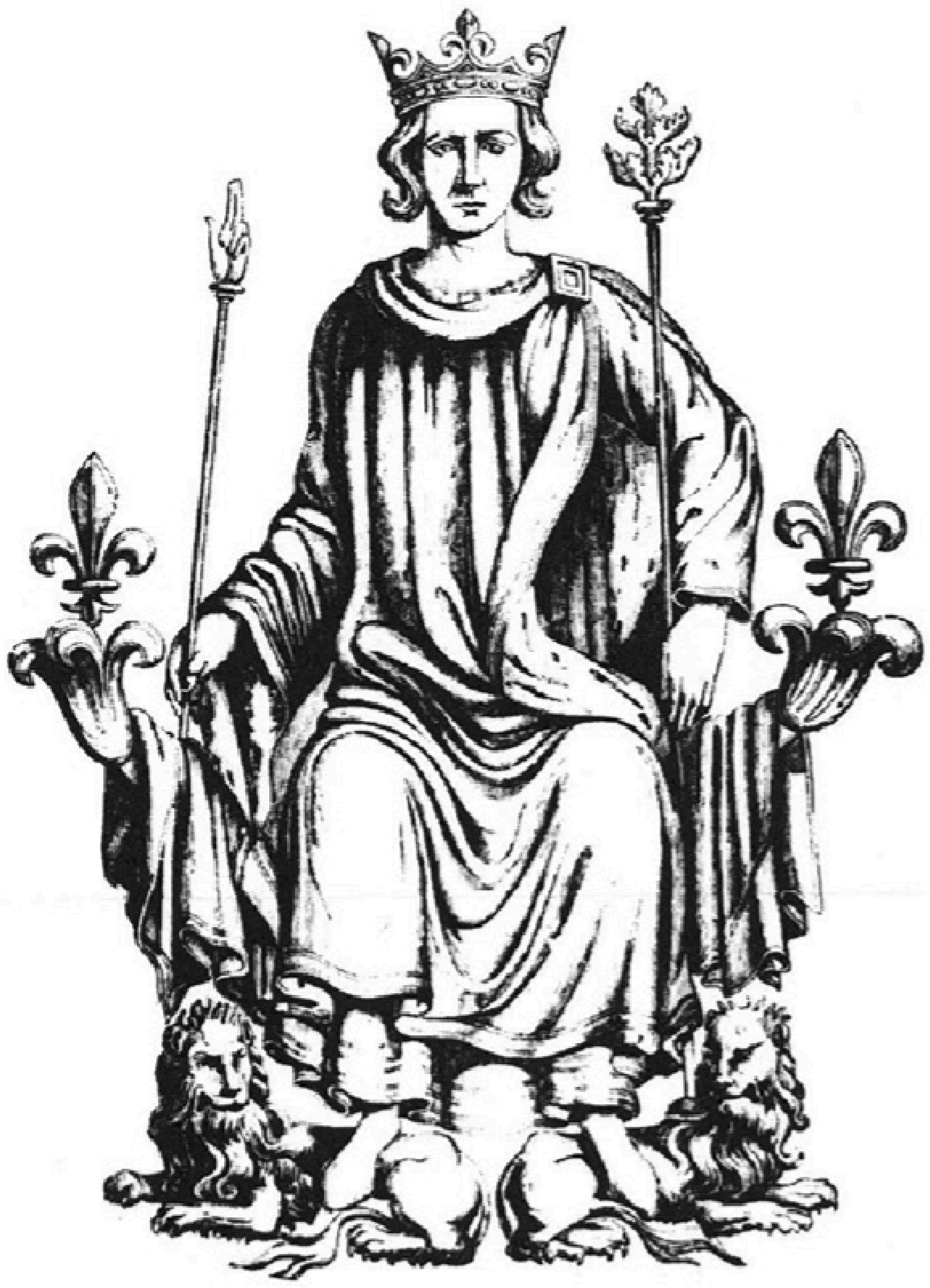
Wardrobe Rolls of Edward I The Wardrobe Rolls in 1278, the sixth year of the reign of Edward I, refer to the game of Four Kings. Subsequent translations have suggested that this was a card game. However, it seems safe to assume that cards were not known or in use at the time of Edward I because (a) chess, not playing cards, was known in the East by the term signifying Four Kings, (b) chess was a favorite amusement of the higher classes in Europe during the reign of Edward I, and (c) contemporary writers for about a century after the reign of Edward I are silent with respect to playing cards.

Code of Nuremberg The ancient Code of Nuremberg (1286–1299) prohibits gambling but fails to include cards.

Eleventh- to Fourteenth-Century Romances The romances written in the eleventh, twelfth, thirteenth and fourteenth centuries often contain a faithful picture of the times, including the habits and customs of the people, and even particulars of private life and amusements, yet cards are never mentioned among the games in use.

***Machau's* Confort d'Amy** Guillaume de Machau, in a poem entitled *Confort d'Amy,* addressed to Charles V of France in 1364, the year he ascended the throne, inveighs against dice. However, he does not mention cards, but probably would have, if they had been known to him, since the reasons for interdicting dice would apply equally to cards.

***Petrarch, Boccaccio, Chaucer and* The Arabian Nights** Francesco Petrarch (1304–1374) wrote a treatise about gaming without reference to playing cards. Giovanni Boccaccio (1313–1375) and Geoffrey Chaucer (1340–1400) both cited other forms of gaming in their works, but never playing cards. There is no reference to playing cards in *The Arabian Nights*, a fifteenth-century compilation.



Charles VI on his throne from a miniature in the manuscript of the Kings of France

IV

EARLY TYPES OF TAROCCHI AND SIMILAR PLAYING CARDS

BEFORE EXAMINING IN DETAIL the incomplete seventy-four-card Visconti-Sforza *tarocchi* pack, it is interesting to note various different types of packs in the *tarocchi* family, mainly Italian and French.

Visconti and Visconti-Sforza Dating from about mid-fifteenth century, the *tarocchi* packs designed for the Visconti and Visconti-Sforza families are the oldest extant *tarocchi* cards. The benefactors of these illuminated cards can be identified on the basis of the heraldic devices appearing on some of the figures in the trump and court cards. There exist today eleven versions of these incomplete groups of cards; the most nearly complete is the Pierpont Morgan–Bergamo deck, which consists of seventy-four of the original seventy-eight cards. There are in total 239 cards—or 216 if one considers the 23 Rosenthal cards of more recent date. The eleven versions totaling 239 cards are:

74 cards—Pierpont Morgan Library, Accademia Carrara and Casa Colleoni
67 cards—Cary Collection, Yale University
48 cards—Brera Gallery
23 cards—Rosenthal
13 cards—Von Bartsch cards: Montreal Museum of Fine Arts, J. Bartlett Morgan collection, Piero Tozzi
6 cards—Museo Fournier
4 cards—Victoria and Albert Museum
1 card—Guildhall
1 card—Andrioletti
1 card—Marzoli
1 card—Biedak

There are neither numerals nor titles on the twenty-two Major Arcana cards nor on the sixteen court cards (king, queen, knight and page in each of four suits) of the Visconti-Sforza decks.

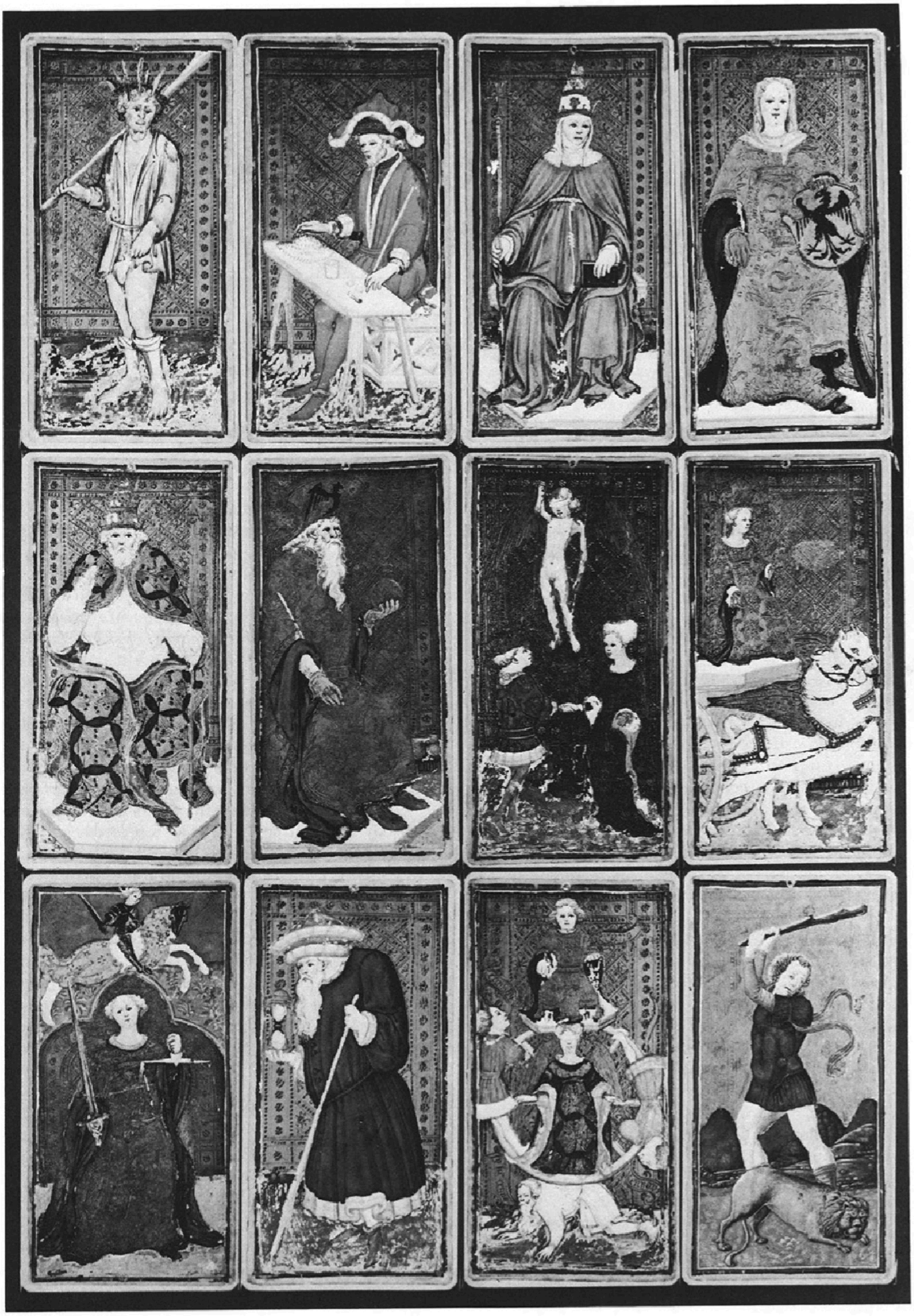
Tarocchi of Mantegna The Tarocchi of Mantegna prints, usually described as cards, date from about 1470 and exist in two different versions. The words "Tarocchi" and "Mantegna" are misleading—the cards were incorrectly attributed to Andrea Mantegna of the school of Padua, and they do not comprise a *tarocchi* pack. The cards are also frequently and incorrectly called Carte di Baldini, but they are not the work of Baccio Baldini. Kenneth Clark, writing in 1933 in a letter in *The Burlington Magazine*, attributes these cards to Parrasio Michele of Ferrara. Some researchers believe these cards, which may be of Florentine or Venetian origin, predate the Visconti-Sforza *tarocchi* packs. The purpose of the prints or cards remains obscure; perhaps they were intended simply as a source of instruction regarding certain philosophic doctrines or precepts of morality. The cards may have been mounted in a book or, if pasted on a heavier board, may have formed part of a game.

The Tarocchi of Mantegna decks are comprised of fifty instructive cards in five classes of ten cards each that follow a carefully ordered sequence. In addition to the image, each card contains a title and a Roman numeral centered at the bottom of the card and a sequential Arabic number in the lower right corner. Additionally, a letter in the lower left corner, marked in reverse order to the numbers, divides the cards into five groups or classes. The difference between the two existing Tarocchi of Mantegna packs is that the sequence of letters in one runs E, D, C, B and A, and in the other pack, S, D, C, B and A. Thus, group E and S have numbers 1 through 10; group D, 11 through 20; group C, 21 through 30; group B, 31 through 40; and group A, 41 through 50.

It is not known with certainty which of the two sets is earlier. The E-series is technically superior in precision of outline, and the S-series is less precise in its engraving and printing. Thirty-six of the images in the S-series are fully reversed from the E-series and another seven are reversed in part. Only one figure in the S-series, *Thalia*, fails to hold in her right hand the object found in the E-series. *Re*, a medieval figure in the E-series, is transformed in the S-series into a classical ruler. Only six of the images face the same direction in both packs.

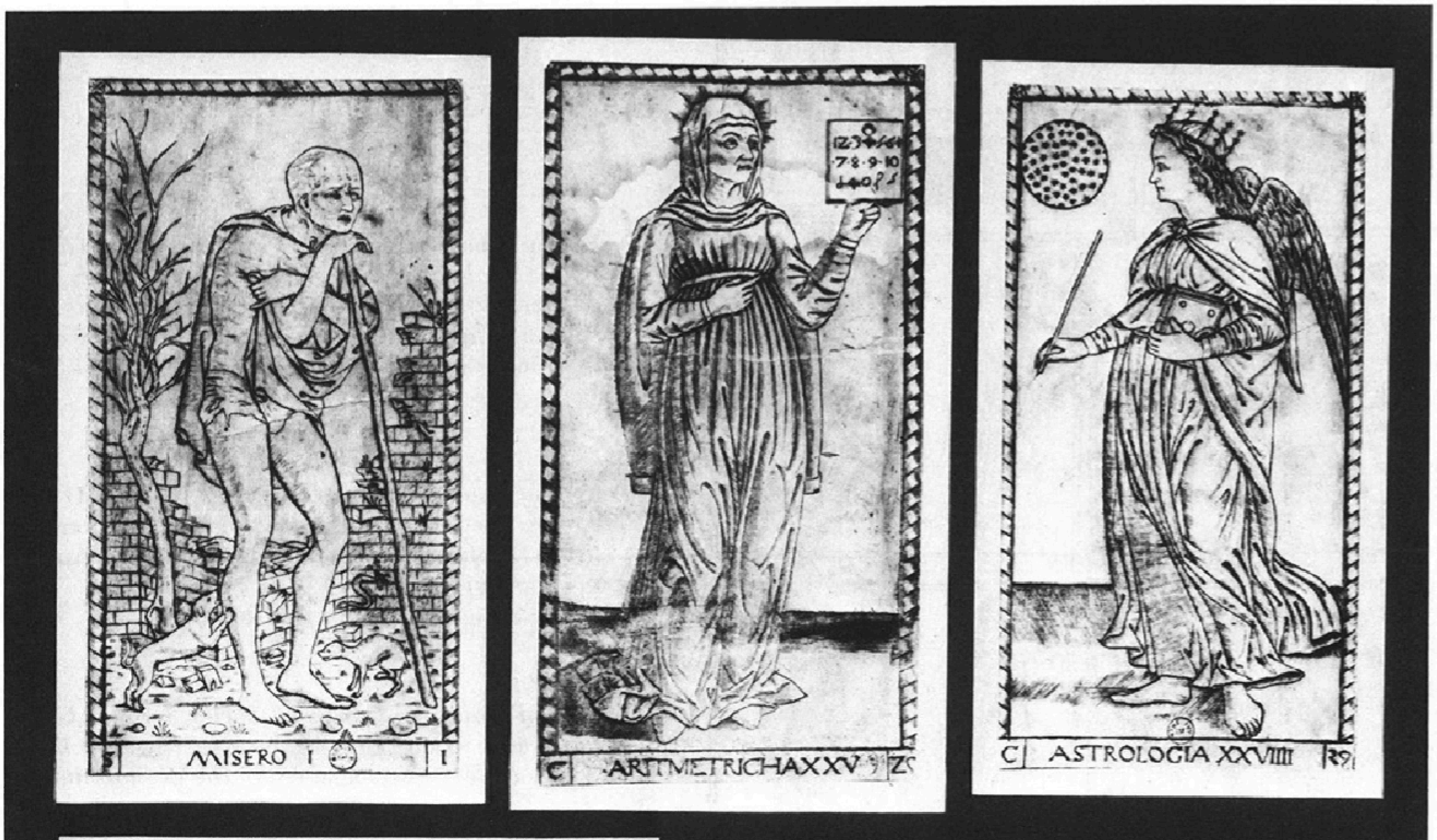
The highest and most important subject within each class has the highest number; the least and most subordinate, the lowest number. Thus, The Pope, the highest dignitary of the Christian world, has the last number, 10, of series E and S, while The Beggar holds number 1. The highest number of the entire sequence is 50, The First Cause.

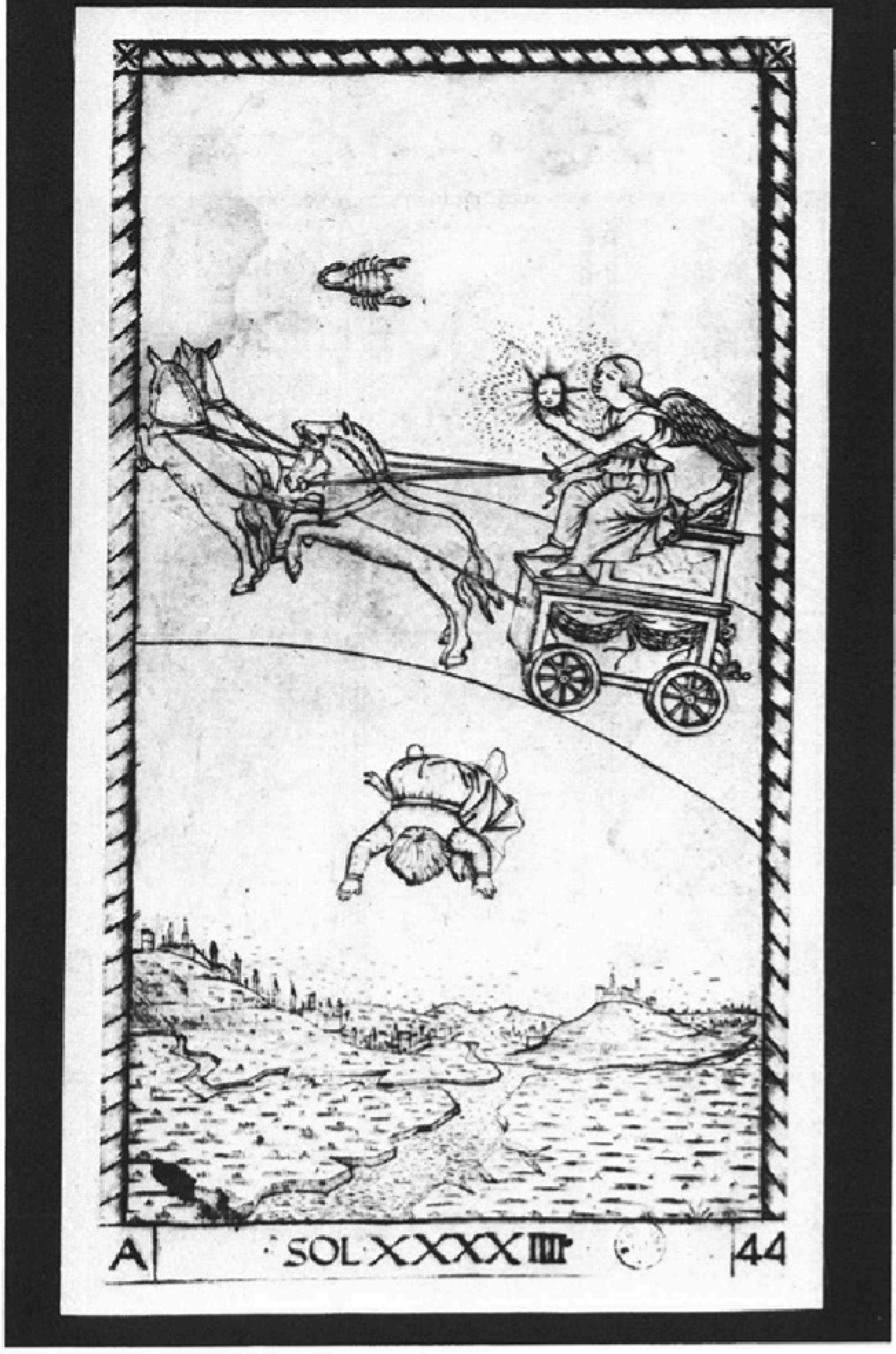
Collection of the author



Visconti and Visconti-Sforza tarocchi Cards *Major Arcana cards from the reprinted Pierpont Morgan–Bergamo tarocchi pack.* Top row: *The Fool or Beggar, The Magician, The High Priestess, The Empress.* Middle row: *The Emperor, The High Priest, The Lovers, The Chariot.* Bottom row: *Justice, The Hermit, the Wheel of Fortune, Strength.*

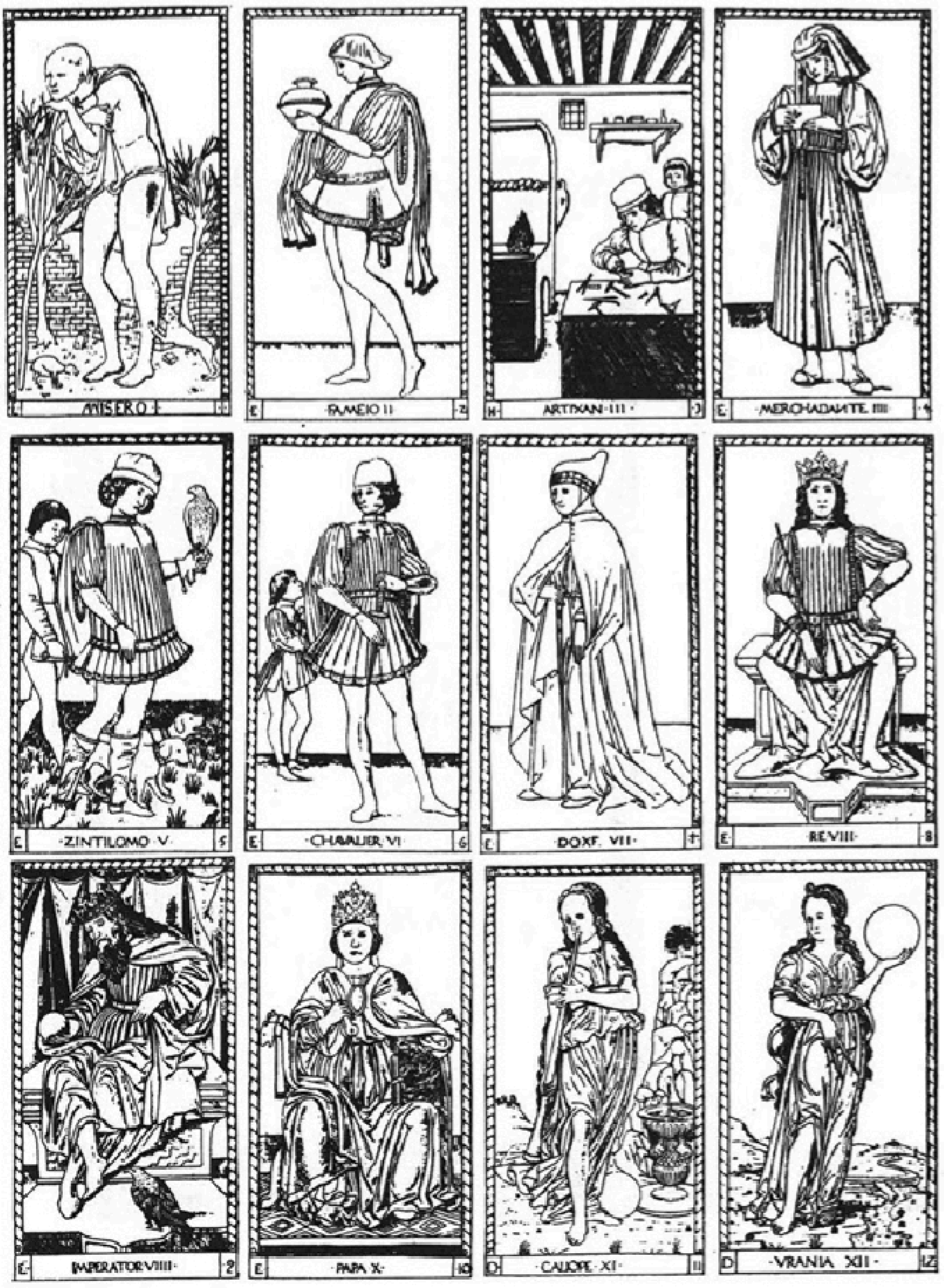
Collection of the Bibliothèque Nationale, Paris





Tarocchi of Mantegna Cards (S-Series) *The cards illustrated are from the so-called S-series owned by the Bibliothèque Nationale, Paris.* Misero 1 *contains the S in the lower left corner and the picture is reversed from its counterpart in the E-series. Card No. 25,* Aritmetricha, *contains the board or hornbook upon which appear the numbers 1 to 10 plus either the numerals 14085 or £40s5. Card No. 29,* Astrologia, *for reasons not clear, sometimes is associated with The Wheel of Fortune from the tarot pack. Card No. 44,* Sol, *depicts Phaeton falling from a chariot while a figure, perhaps Helios or an angel, holds a small sun in his left hand.*

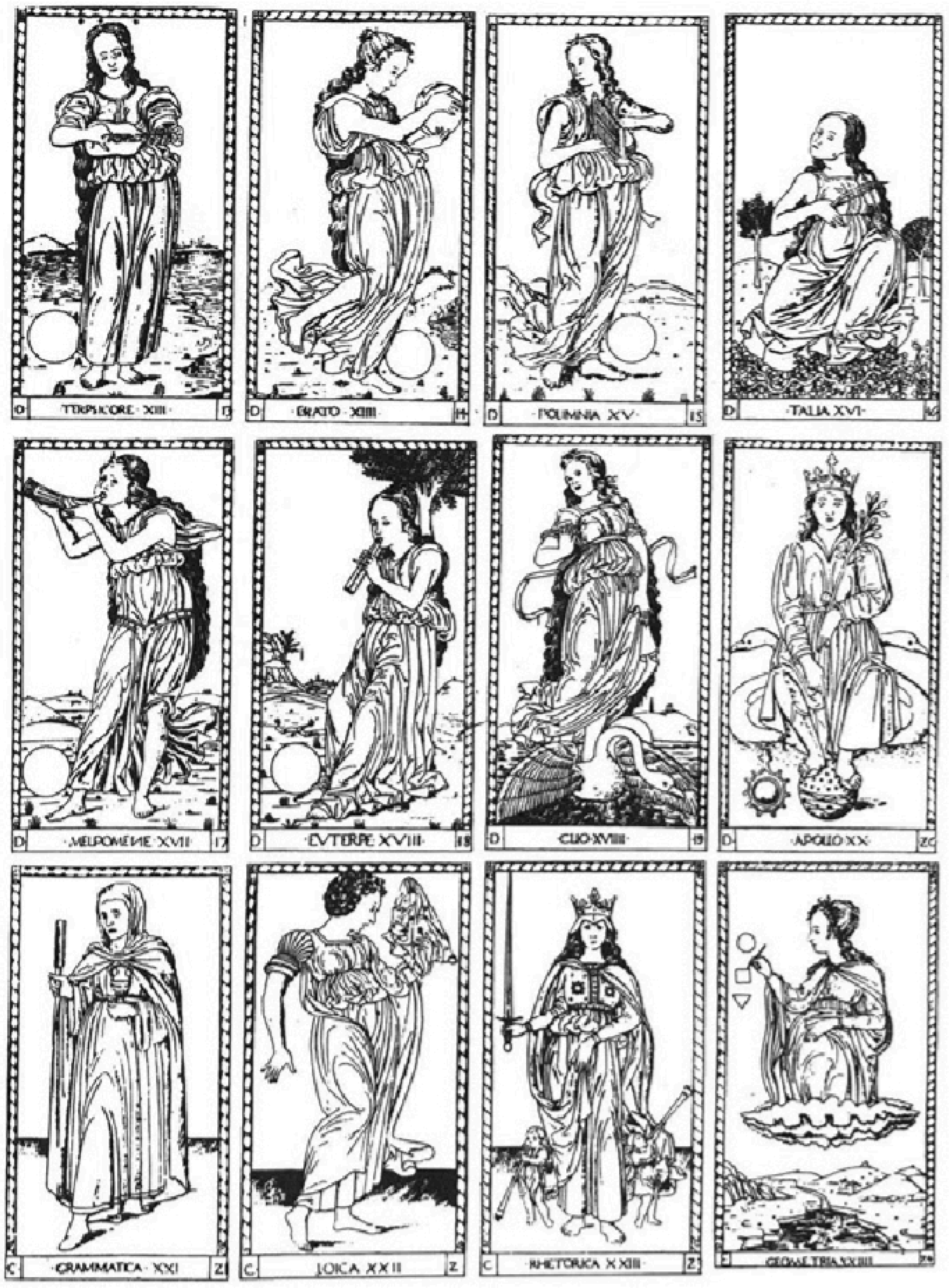
Reprinted from *Les Cartes à Jouer du XIV au XX Siècle* by Henry R. D'Allemagne

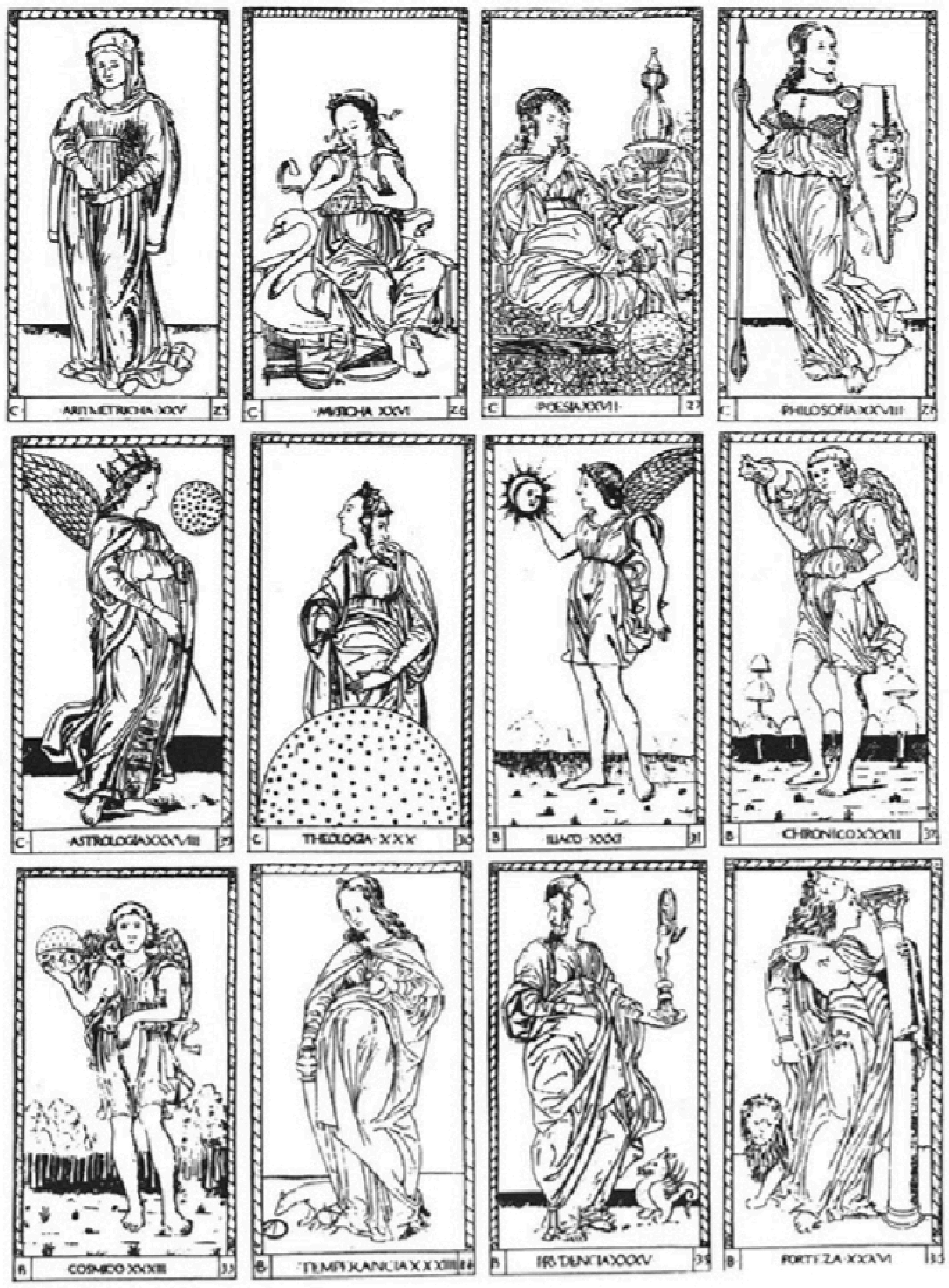

MISERO I
FAMEIO II
ARTIXAN III
MERCHADANTE IIII
ZINTILOMO V
CHAVALIER VI
DOXE VII
RE VIII
IMPERATOR VIIII
PAPA X
CALIOPE XI
VRANIA XII

(left)
Tarocchi of Mantegna Cards (E-Series) *Pictured are the first twelve cards from the E-Series pack; group E begins with number I* Misero, *the lowest figure, and ends with X The Pope, the highest dignitary of the Christian world. Group D starts with XI* Caliope *and continues with XII Urania.*

(below left)
Tarocchi of Mantegna Cards (E-Series, Groups D and C) *Eight cards are from group D and four cards from group C. Group D represents the nine muses plus XX* Apollo, *the final card of its group. XXIIII* Geometria *is incorrectly designated group E instead of C.*

(below right)
Tarocchi of Mantegna Cards. (E-Series, Groups C and B) *Group C cards feature the liberal arts and group B the cosmic principles.* Astrologia, *really the twenty-ninth card, is incorrectly numbered 39 in both Arabic and Roman in the E-series.*


TERPSICORE XIII
ERATO XIIII
POLIMNIA XV
TALIA XVI
MELPOMENE XVII
EVTERPE XVIII
CLIO XVIIII
APOLLO XX
GRAMMATICA XXI
LOICA XXII
RHETORICA XXIII
GEOMETRIA XXIIII


ARITMETRICHA XXV
MVSICHA XXVI
POESIA XXVII
PHILOSOFIA XXVIII
ASTROLOGIA XXXVIIII
THEOLOGIA XXX
ILIACO XXXI
CHRONICO XXXII
COSMICO XXXIII
TEMPERANCIA XXXIIII
PRVDENCIA XXXV
FORTEZA XXXVI

The fifty Tarocchi of Mantegna cards are as follows:

E or S (1–10)—Conditions of Man

1. *Misero* (Beggar)
2. *Fameio* (Servant)
3. *Artixan* (Artisan)
4. *Merchadante* (Merchant)
5. *Zintilomo* (Gentleman)
6. *Chavalier* (Knight)
7. *Doxe* (Doge)
8. *Re* (King)
9. *Imperator* (Emperor)
10. *Papa* (Pope)

D (11–20)—Apollo and the Muses

11. *Caliope* (Calliope)
12. *Urania*
13. *Terpsicore* (Terpsichore)
14. *Erato*
15. *Polimnia* (Polyhymnia)
16. *Talia* (Thalia)
17. *Melpomene*
18. *Euterpe*
19. *Clio*
20. *Apollo*

C (21–30)—Liberal Arts

21. *Grammatica* (Grammar)
22. *Loica* (Logic)
23. *Rhetorica* (Rhetoric)
24. *Geometria* (Geometry)
25. *Aritmetricha* (Arithmetic)
26. *Musicha* (Music)
27. *Poesia* (Poetry)
28. *Philosofia* (Philosophy)
29. *Astrologia* (Astrology)
30. *Theologia* (Theology)

B (31–40)—Cosmic Principles

31. *Iliaco* (Genius of the Sun)
32. *Chronico* (Genius of Time)
33. *Cosmico* (Genius of the World)
34. *Temperancia* (Temperance)
35. *Prudencia* (Prudence)
36. *Forteza* (Fortitude)
37. *Iusticia* (Justice)
38. *Charita* (Charity)
39. *Speranza* (Hope)
40. *Fede* (Faith)

A (41–50)—Firmaments of the Universe

41. *Luna* (Moon)
42. *Mercurio* (Mercury)
43. *Venus*
44. *Sol* (Sun)
45. *Marte* (Mars)
46. *Iupiter* (Jupiter)
47. *Saturno* (Saturn)
48. *Octava Spera* (Eighth Sphere)
49. *Primo Mobile* (Prime Mover)
50. *Prima Causa* (First Cause)

Twenty-two of the Tarocchi of Mantegna cards bear a resemblance to *tarocchi* cards.

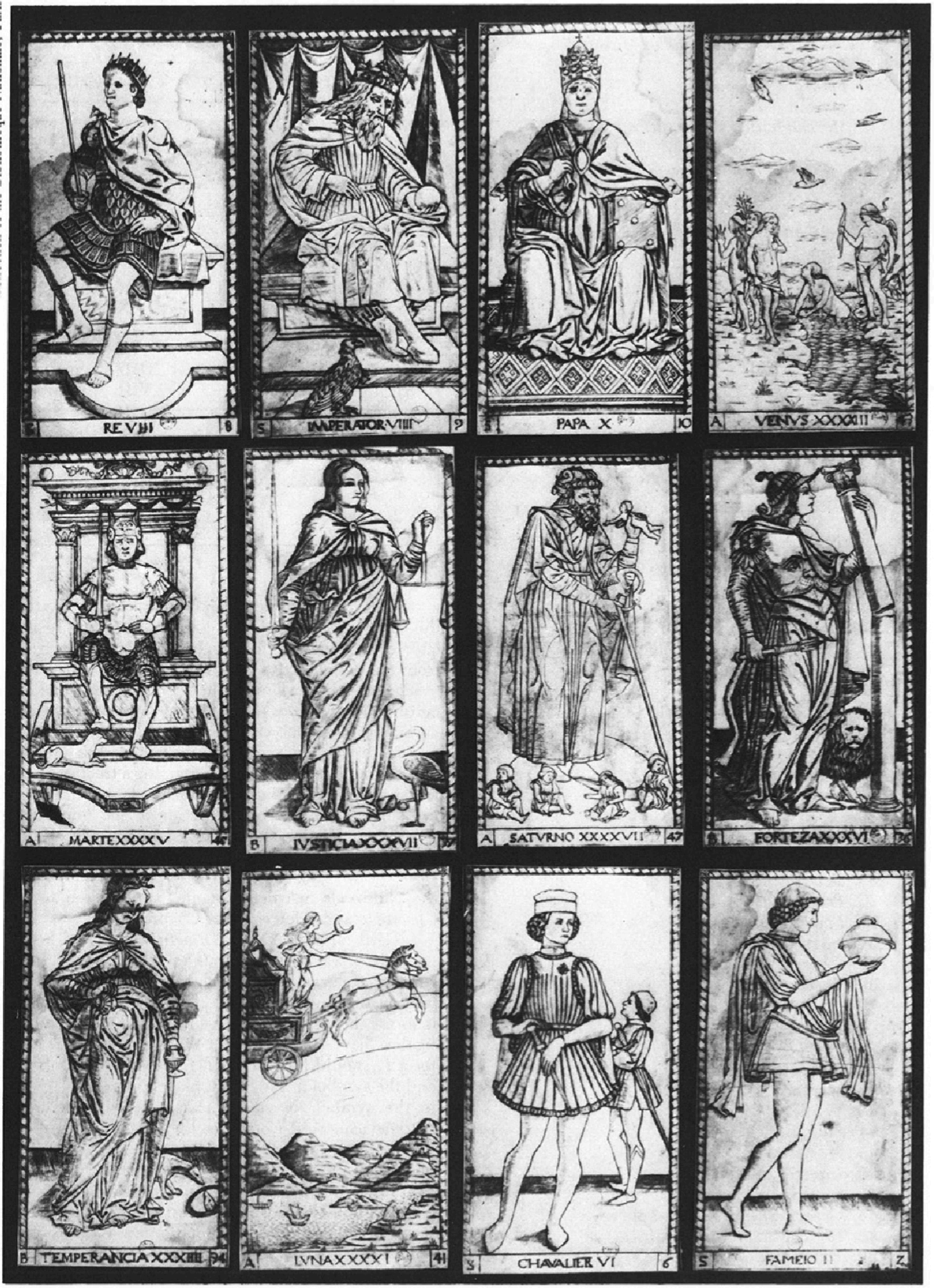
MANTEGNA CARDS	TAROCCHI CARDS
1. *Misero*	The Fool
8. *Re*, 9 Imperator and 46 *Jupiter*	IIII. The Emperor
10. *Papa*	V. The Pope
20. *Apollo* and 43 *Venus*	VI. The Lovers
45. *Marte*	VII. The Chariot
23. *Rhetorica* and 37 *Iusticia*	VIII. Justice
47. *Saturno*	VIIII. The Hermit
29. *Astrologia*	X. The Wheel of Fortune
36. *Forteza*	XI. Strength
34. *Temperancia*	XIIII. Temperance
41. *Luna*	XVIII. The Moon
31. *Iliaco* and 44 *Sol*	XVIIII. The Sun
46. *Jupiter* and 50 *Prima Causa*	XXI. The World
6. *Chavalier*	Page of swords
8. *Re*	King of staves
2. *Fameio*	Page of cups

The similarities between the Tarocchi of Mantegna and the Visconti-Sforza *tarocchi* packs may be the result of the later artist, whoever he might have been, utilizing ideas from the earlier artist. Alternatively, both artists may have independently developed their ideas from some common cultural influence, or they may have worked from a series of earlier prints unknown today.

In this regard, a manuscript believed to date from the early fifteenth century, and containing a treatise on blazonry and heraldic procedures, is reported by William Hughes Willshire to contain a description of the nine muses and seven arts that are later included in the Tarocchi of Mantegna pack, thus suggesting a possible influence on the artist of the Mantegna pack. Another earlier source might be the children's instructive game, *naibi*, cited in Morelli's *Chronicle* and referred to in Chapter III.

Card number XXV *(Aritmetricha)* in the S-series depicts three rows of numerals on a hornbook. Some early researchers have sought to date this deck to 1485 by interpreting the numbers on the lowest line as the date 1485, ignoring the cipher between *4* and *8*. However, other investigators have suggested that the first sign, previously read for a *1*, should instead be interpreted as a symbol for lira, and the symbol in the fourth place, previously read as an *8*, is the symbol for *soldi*. Thus, the bottom line of the *Aritmetricha* card would read £40s5 rather than 14085. If this theory is correct, the tablet on the card, besides depicting ten numbers running from 1 to 10, also contains a practical demonstration of the monetary use of figures.

Another theory about the origin of the letters E, D, C, B and A suggests they were intended as abbreviations for *Espadone*, *Denari*, *Coppe*, *Battoni* and *Atutto*. The *Atutto* are the *atouts* or Major Arcana; the remaining four letters are the four suits of swords, coins, cups and batons. However, *spadone*, not *espadone*, is the Italian word for swords, though the names are in the Venetian dialect and the word form *espadone* may have been admitted at a later period.


RE VIIII
8
S
IMPERATOR VIIII
9
S
PAPA X
10
A
VENVS XXXXIII
43
A
MARTE XXXXV
45
B
IVSTICIA XXXVII
37
A
SATVRNO XXXXVII
47
B
FORTEZA XXXVI
36
B
TEMPERANCIA XXXIIII
34
A
LVNA XXXXI
41
S
CHAVALIER VI
6
S
FAMEIO II
2

Collection of the Bibliothèque Nationale, Paris

Tarocchi of Mantegna Cards *Twelve cards, from the fifty-card Tarocchi of Mantegna S-Series, that bear a definite resemblance to twelve Major Arcana and court cards in the traditional tarot sequence.* Top row: Re *(The Emperor or king of staves)*, Imperator *(The Emperor)*, Papa *(The Pope)*, Venus *(The Lovers)*. Middle row: Marte *(The Chariot)*, Iusticia *(Justice)*, Saturno *(The Hermit)*, Forteza *(Strength)*. Bottom row: Temperancia *(Temperance)*, Luna *(The Moon)*, Chavalier *(page of swords)*, Fameio *(page of cups)*.

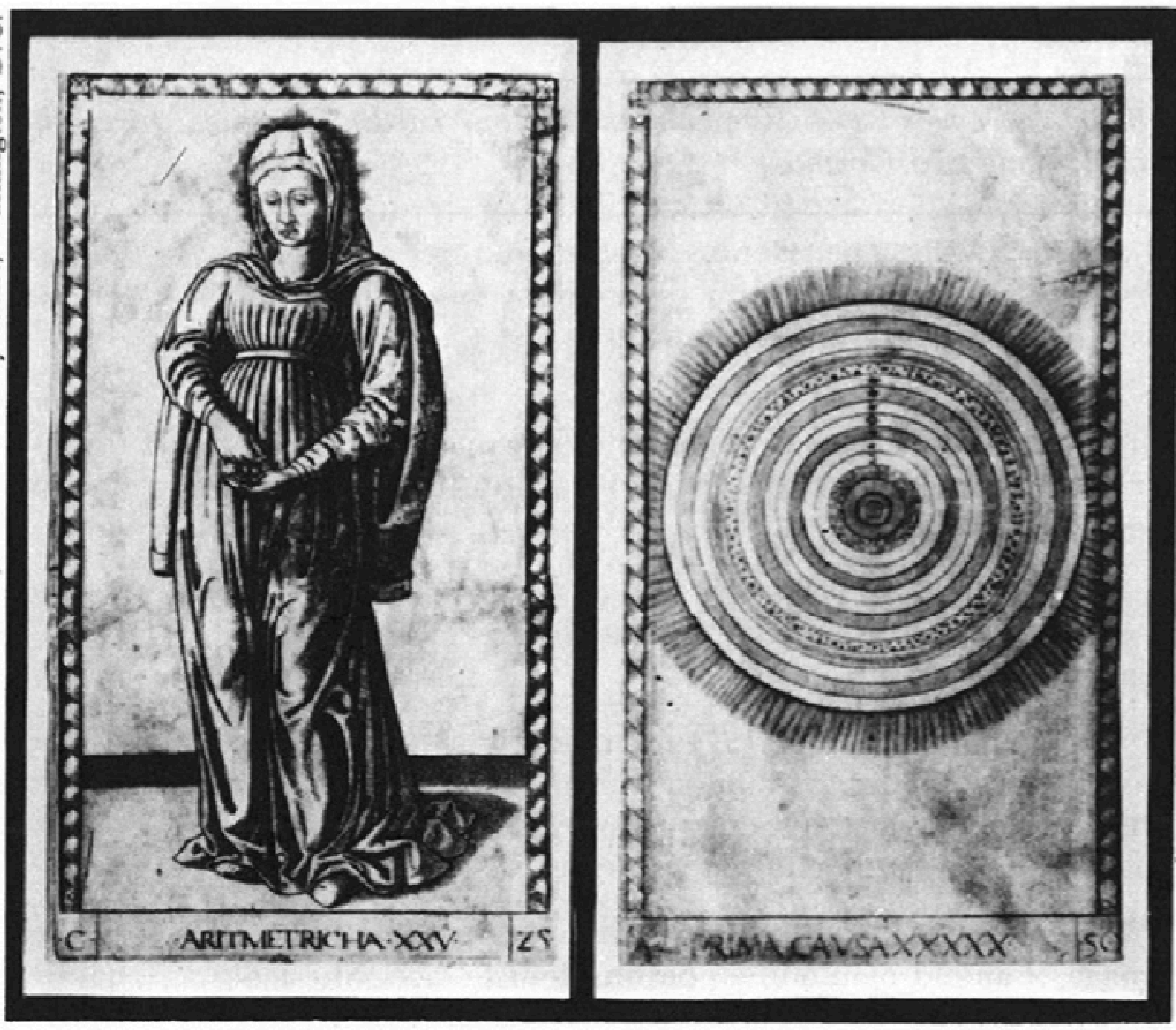
The following is a description and comparison of the two Tarocchi of Mantegna sets:

E-SERIES	S-SERIES
This class (cards 1–10) represents different states, conditions and dignities of man from beggar to Pope.	
E Misero I. An almost nude beggar wearing a cape leans upon a stick. His chin rests upon the back of his left hand and a dog barks at his left leg. The beggar faces toward the left and in front of him is a scrawny dog. Bare trees and a partially destroyed wall appear in the background.	*S Misero I.* The beggar and the dog barking at the beggar's right leg are both facing toward the right. In this print the beggar nestles his chin into the back of his right hand, which rests on the stick. Only one bare tree appears to the left.
E Fameio II. A valet holds aloft in both hands a wide vase and faces toward the left.	*S Fameio II.* The valet is turned toward the right.
E Artixan III. An artisan works with tools in his workshop while a young apprentice stands behind him to the right. Both figures face to the left.	*S Artixan III.* The artisan still faces left but the apprentice now faces right. In this print the ceiling is arched.
E Merchadante IIII. A merchant reads a letter and faces to the left.	*S Merchadante IIII.* The merchant reading a letter faces to the right.
E Zintilomo V. A gentleman holds a falcon on his gloved left hand and faces to the right. The falcon faces to the left. Behind the gentleman and to the left, a page holds two dogs by a leash.	*S Zintilomo V.* This print is almost the same. The gentleman faces right and holds the falcon on his left hand, but here he also holds a small rod in his right hand.
E Chavalier VI. A knight holds a dagger in his two hands and faces to his left. Behind him and to the left, a page holds a sword and faces right.	*S Chavalier VI.* The knight faces to the right while the page appears on the right, facing to the left.
E Doxe VII. The Doge of Venice, in a cap and heavy cape, faces to the left. He raises one side of his cape with his right hand.	*S Doxe VII.* The Doge of Venice faces to the right and raises part of his cape with his left hand.
E Re VIII. A king wearing a crown sits upon his throne holding a scepter in his right hand. He faces front.	*S Re VIII.* This design is entirely different. The face of the king and his crown and dress are different. The king faces to his left. He holds a scepter in his right hand. His left foot protrudes at the base of the throne.
E Imperator VIIII. A bearded emperor wearing a crown sits upon his throne holding a globe in his right hand. He faces to the left. His legs are crossed, right leg over the left, and at his foot is an eagle facing left.	*S Imperator VIIII.* The emperor holds the globe in his left hand and in this print he holds a scepter in his right hand. The crowned emperor and the eagle both face right.
E Papa X. The Pope faces front and holds the keys to the church in his right hand. The book in his left hand rests on his left leg. He wears a triple crown and his hair protrudes from under the crown in two locks that cover his ears.	*S Papa X.* The Pope also faces front with the keys in his right hand and the book in his left hand. However, his hair is pulled back behind the neck.
This class (cards 11–20) represents the nine Muses and Apollo.	
D Caliope XI. Calliope plays a type of horn while facing left. A fountain is depicted on the right and a blank disc appears at her feet.	*D Caliope XI.* Calliope faces right and the fountain now appears on the left. However, the blank disc still appears at her feet on the right.
D Urania XII. Urania holds a mathematical compass in her right hand and a blank circle in her left hand. She stands before a stream on the right while facing left.	*D Urania XII.* Urania holds the blank circle in her right hand; nothing is in her left hand. She faces right and the stream is now on the left.
D Terpsicore XIII. Terpsichore plays upon a guitar. A blank circle rests at the left. She faces front while standing at a water's edge.	*D Terpsicore XIII.* Terpsichore's head is turned slightly to the left although her figure faces front. The blank circle is to the right at her feet.
D Erato XIIII. Erato plays a tambourine that touches the right edge of the print. She faces right and her lips are parted. A blank circle is at her feet at the right.	*D Erato XIIII.* Erato again faces right but the tambourine no longer touches the border of the print. Her mouth is closed. The blank circle is also at her feet at the right.

E-SERIES	S-SERIES
D Polimnia XV. Polyhymnia plays upon a lyre. Her head is turned to the left. A blank circle appears at her feet to the right.	*D Polimnia XV*. Polyhymnia's head is turned to the right. The blank circle is now at her feet to the left.
D Talia XVI. Thalia plays a small violin. Her right knee rests on the ground and she faces left.	*D Talia XVI*. Thalia's left knee rests on the ground and she faces right while playing the small violin.
D Melpomene XVII. Melpomene blows a horn, which she holds in both hands while facing to the left. A blank circle appears at her feet to the right.	*D Melpomene XVII*. Melpomene faces to the right while blowing the horn. The blank circle appears at her feet to the right.
D Euterpe XVIII. Euterpe plays two flageolets. She leans upon a tree and faces to the left. A blank circle appears at her feet to the left.	*D Euterpe XVIII*. Euterpe faces to the right while playing the flageolets. The blank circle appears at her feet to the right.
D Clio XVIIII. Clio stands on a swan that swims in the water. She raises her long garb with her left hand and gestures with her right hand while facing left.	*D Clio XVIIII*. Clio raises her long garb with her right hand and gestures with her left hand. In this print she faces right.
D Apollo XX. Apollo sits upon two swans who face apart. His feet rest upon a globe and his right leg is uncovered to the knee. He faces front. Apollo holds upright in his left hand a branching laurel and in his right hand he points downward with a rod.	*D Apollo XX*. In this print Apollo's left leg is uncovered to the knee. In all other respects this print is almost identical.

This class (cards 21–30) represents seven liberal arts and philosophy, astrology and theology.

C Grammatica XXI. Grammar is depicted as an aged woman holding a vase in her left hand and a file in her right hand. She faces to the left.	*C Grammatica XXI*. The aged figure of Grammar holds the vase in her left hand and the file in her right hand. Grammar faces to the right.
C Loica XXII. Logic is depicted as a woman facing to the right and holding in her left hand a dragon covered by a transparent veil.	*C Loica XXII*. Logic holds the dragon in her right hand and she faces to the left.
C Rhetorica XXIII. Rhetoric wears a crown and faces front. She holds upright a sword in her right hand. A small winged figure on the right holds a clarion upright while on the left another small winged figure holds the clarion pointed downward.	*C Rhetorica XXIII*. Rhetoric holds the sword again in her right hand. The small figure on the right holds the clarion pointed down, while the winged figure on the left holds the clarion pointed upright.
C Geometria XXIIII. Geometry is a woman floating in the air atop a cloud. She traces geometric figures and faces to the left.	*C Geometria XXIIII*. This print appears reversed, with the figure of Geometry facing right.
C Aritmetricha XXV. The female figure of Arithmetic is shown counting money from one hand to the other.	*C Aritmetricha XXV*. The female figure of Arithmetic is the same but she holds in her left hand a board or hornbook upon which appear the numbers 1 to 10 plus the numerals 14085.
C Musicha XXVI. Music is a young woman seated with legs crossed, facing to the left, and playing on a flute. On the left appears a swan and around her are various musical instruments.	*C Musicha XXVI*. The female figure of Music faces to the right and the swan is on the right.
C Poesia XXVII. The female figure of Poetry sits before an ornate fountain and plays a flute held in her right hand. With her left hand she pours drops of water from an upturned vase. A circle at her feet contains a picture of stars and rolling hills. The figure of Poetry faces to the right.	*C Poesia XXVII*. Poetry faces to the left and the fountain on the left is taller and more ornate. She holds the flute in her left hand and an upturned vase in her right hand.
C Philosofia XXVIII. Philosophy is a female figure standing with a lance in her right hand and a shield in her left hand. She faces to the right.	*C Philosofia XXVIII*. Philosophy again holds the lance in her right hand and the shield in her left hand but she now faces to the left.



Rosenwald Collection, National Gallery of Art, Washington, D.C.

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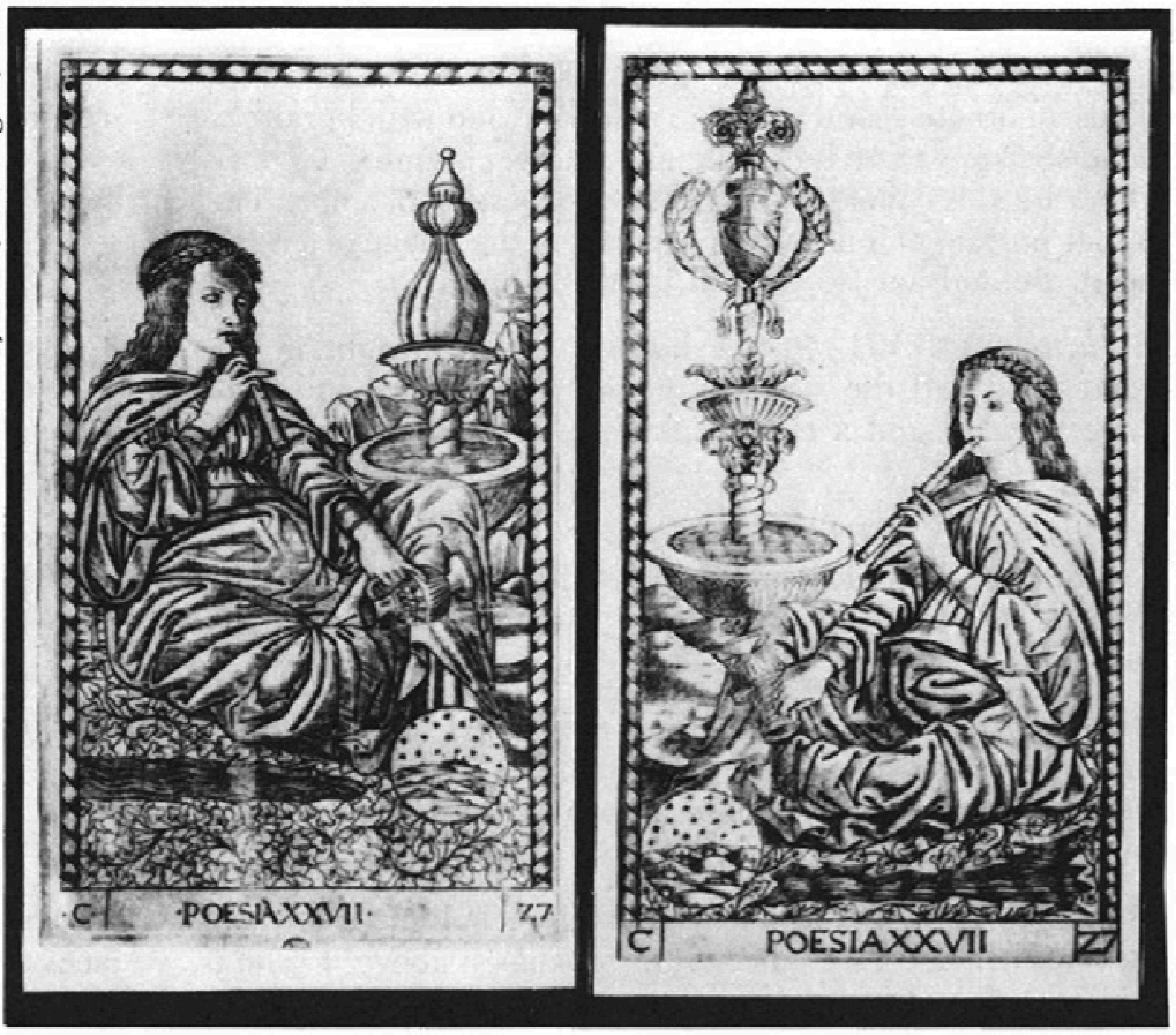
Tarocchi of Mantegna Cards *In the E-series the female figure of* Aritmetricha, *XXV, counts money from one hand to the other. She wears a high-waisted gown with a cape and hood. Card No. XXXXX,* Prima Causa, *also from the E-series, depicts the universe containing fifteen circles surrounding the earth at the center.*



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Tarocchi of Mantegna Cards—Poesia *Card No. XXVII,* Poesia, *group C of the E-series, sits before an ornate fountain and plays a flute held in her right hand. The figure of Poetry faces to the right. In the S-series* Poesia *faces to the left; she holds the flute in her left hand and a taller, more ornate fountain is at her right.*

E-SERIES	S-SERIES
C Astrologia XXXVIIII. This subject is incorrectly numbered 39 both in the Roman and Arabic numerals. The winged female figure of Astrology holds a rod downward in her right hand and a book in her left hand. Her wings are upraised and she faces to the right.	*C Astrologia XXVIIII.* Astrology faces to the left. She again holds the rod in her right hand but in this print the rod is upright. The book is also in her left hand. Her wings face downward.
C Theologia XXX. The figure of Theology has two faces; front, a woman's, and the bearded head of Janus at the back. She stands behind a large globe covered with stars. The face of the woman is turned to the left. She clasps the side of her cloak with her right hand.	*C Theologia XXX.* The face of the woman in this print is turned to the right. She clasps the side of her cloak with her left hand.

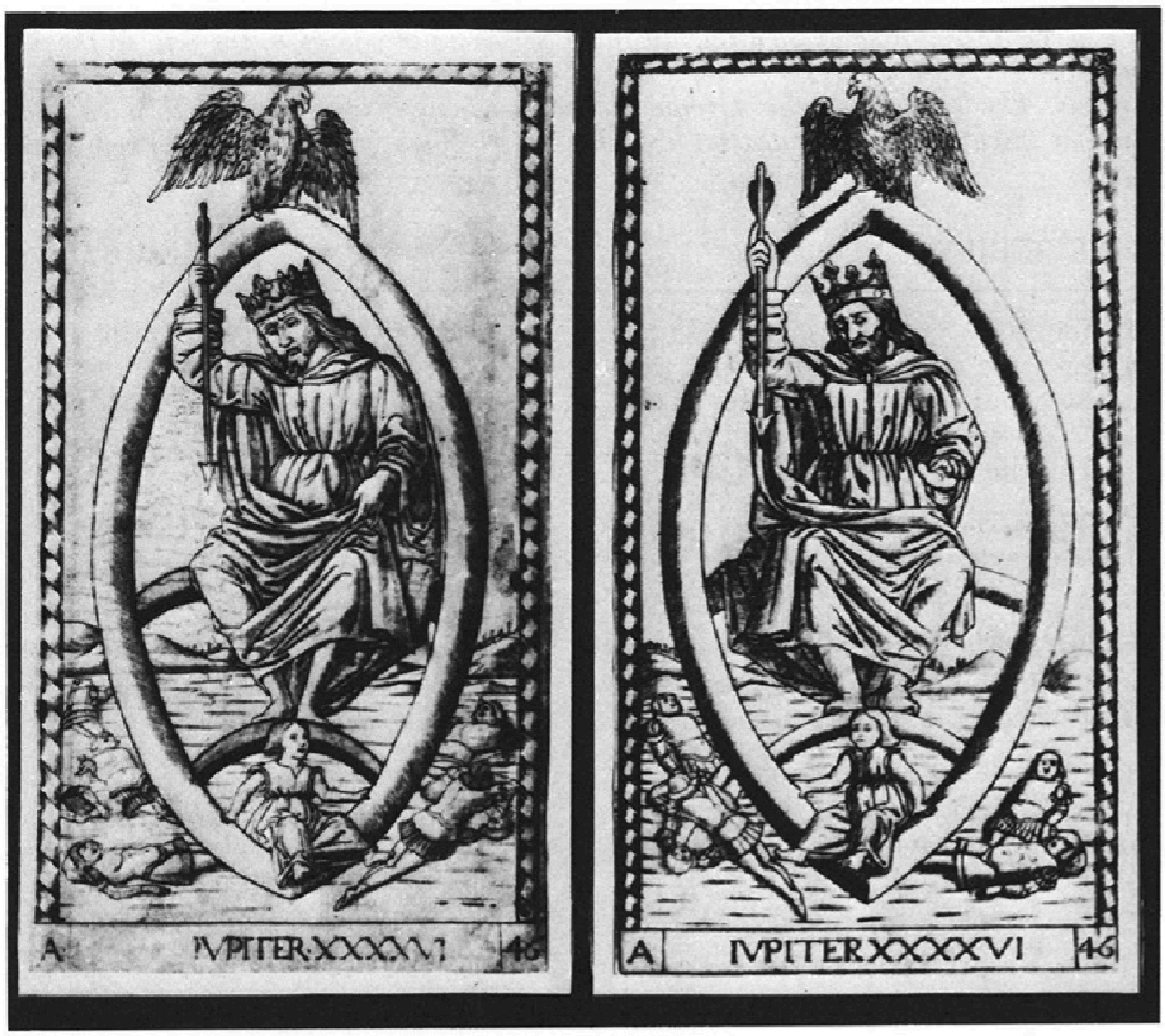
This class (cards 31–40) represents the four cardinal virtues, three theological virtues, and the three cosmic principles of Light, Time and Cosmos.

E-SERIES	S-SERIES
B Iliaco XXXI. The Genius of the Sun represents astronomy and holds the sun depicting a face in his right hand. The winged figure faces to the left.	*B Iliaco XXXI.* The figure of Astronomy holds the sun in his left hand and he faces right.
B Chronico XXXII. The Genius of Time represents chronology and is a winged figure holding in his right hand a dragon curling into a circle with its tail in its mouth. The figure faces to the left.	*B Chronico XXXII.* The figure of Chronology is seen in reverse with the dragon held in the left hand. The figure faces right.
B Cosmico XXXIII. The Genius of the World represents cosmology and is a winged figure holding a globe in his right hand while facing front.	*B Cosmico XXXIII.* The figure of Cosmology holds the globe in his left hand.
B Temperancia XXXIIII. Temperance is a female figure holding two pitchers, one in each hand. The figure faces to the left. An animal at her feet, possibly an ermine or weasel, looks at its own reflection in a mirror.	*B Temperancia XXXIIII.* The figure of Temperance is reversed and faces to the right. The animal appears on the right.
B Prudencia XXXV. Prudence has two faces: the bearded image of an old man and a youthful female face. She looks into an ornate mirror set on a pedestal consisting of a nude winged figure. Prudence faces to the right. A two-footed winged dragon appears at the foot of Prudence on the right.	*B Prudencia XXXV.* This print is the reverse with the figure of Prudence facing the left and the dragon on the left. Prudence holds the mirror in her right hand.
B Forteza XXXVI. The figure of Fortitude or Strength holds an ornate scepter in her right hand and with her other hand she appears to be breaking a marble column. The back of her head is covered with the head and neck of a lion. The upper portion of her body is exposed in the image of a lion's head. Behind her, to the left, stands a lion.	*B Forteza XXXVI.* The figure of Fortitude again holds the scepter in her right hand and she faces to the right. However, the lion to her rear is now on the right. Instead of a lion's head cap she wears a helmet.
B Iusticia XXXVII. Justice holds a sword upright in her right hand and the scales of justice in her left hand. She faces forward and a crane holding a stone appears at the right.	*B Iusticia XXXVII.* Justice appears almost identical in this print except her head is turned slightly to the right and the crane is placed forward.
B Charita XXXVIII. Charity shakes coins from an open purse. With her left hand she parts her cloak to reveal her flaming heart. A pelican feeding its young appears at the lower left.	*B Charita XXXVIII.* The figure of Charity appears the same but the pelican now appears at the lower right.
B Speranza XXXVIIII. The figure of Hope has her hands and eyes raised toward the sky. She faces to the left. At the upper left appears only a portion of a heavenly light. At her left a Phoenix rests upon a fire.	*B Speranza XXXVIIII.* This card is reversed. The figure of Hope faces the right and the Phoenix is in the lower right.
B Fede XXXX. Faith is a female figure holding a cross in her left hand and a chalice with a eucharist above it. She is barefooted and faces slightly to the left. A dog sits to the right.	*B Fede XXXX.* This card is reversed. The figure of Faith faces to the right while holding the cross in her left hand and the chalice in her right hand. The dog now appears on the left.

This class (cards 41–50) represents the seven planets and the three outer spheres of the Ptolemaic system.

A Luna XXXXI. The moon is depicted as Diana steering a chariot drawn by two horses to the left of the print. She holds a crescent moon in her right hand.	*A Luna XXXXI.* This card is reversed and the chariot is heading toward the right. Diana holds the crescent moon in her left hand.

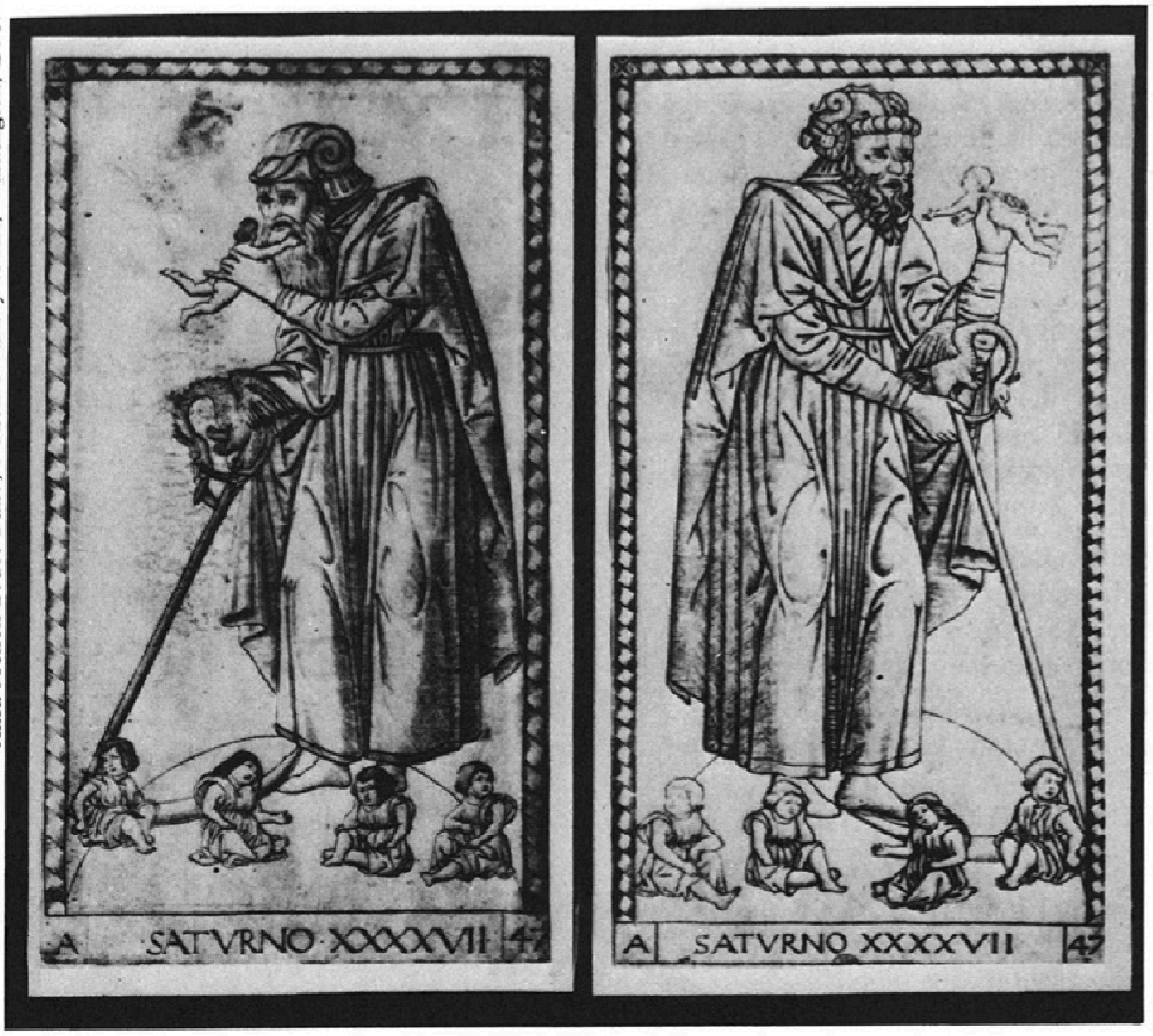
E-SERIES	S-SERIES
A Mercurio XXXXII. Mercury plays a flute or reed pipe which he holds with his left hand while in his right hand he holds his wand. He wears a winged hat on his head and winged boots. Mercury faces to the left where a cock rests at his feet. To his right is the decapitated head of Argus, whose face is covered with eyes.	*A Mercurio XXXXII.* This design is practically the same in reverse except the headdress is without wings and Mercury's wand is in his right hand almost touching the top of the print.
A Venus XXXXIII. Venus is depicted bathing in a stream or sea near the shore. In her right hand she holds a seashell. Behind her stands Cupid, her son, winged and blindfolded. In front of her, to the right, are three nude young girls with long hair. Several doves circle above Venus, who faces to the right.	*A Venus XXXXIII.* This print is reversed and the three nude girls appear to the left and Cupid is on the right. Venus holds the seashell in her left hand and faces to the left.
A Sol XXXXIIII. The Sun depicts Phaeton falling in midair from a chariot steered by the winged sun god Helios or an angel with four horses. The figure holds a small sun in its right hand. The chariot faces to the right. A scorpion appears in the sky above the horses.	*A Sol XXXXIIII.* This print is reversed and the chariot faces to the left. Helios holds the small sun in his left hand.
A Marte XXXXV. Mars sits upon a chariot dressed in full armor and helmet. He holds a sword in his right hand. A dog rests at his feet.	*A Marte XXXXV.* This print is almost identical except the helmet is different, as is the top of the chariot.
A Iupiter XXXXVI. Jupiter is depicted seated within an oval. Above him sits an eagle on the oval facing to the right, while Jupiter faces to the left and prepares to hurl an arrow at the little figure beneath him.	*A Iupiter XXXXVI.* This print is almost the same except the eagle faces to the left and the small figures are reversed.



Ailsa Mellon Bruce Fund, National Gallery of Art, Washington, D.C.

Rosenwald Collection, National Gallery of Art, Washington, D.C.

Tarocchi of Mantegna Cards—Iupiter *The figure of Jupiter in the E-series, group A, No. 46, sits within an oval and prepares to hurl an arrow. The eagle at the top of the oval faces to the right. In the S-series Jupiter also faces to the left, as do the eagle and small figure sitting on the bottom of the oval. The oval in the Jupiter card is suggestive of The World or The Universe card in standard tarot packs. Jupiter also resembles The Emperor card in standard tarot packs.*



Ailsa Mellon Bruce Fund, National Gallery of Art, Washington, D.C.

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Tarocchi of Mantegna Cards—Saturno *Card No. XXXXVII of group A, Saturn, is depicted as an aged, stooped man holding a scythe and a serpent that bites its own tail. In the E-series Saturn faces to the left; in the S-series he faces to the right and he appears taller. Saturn was the Roman god of agriculture who eventually became associated with the earlier Greek god, Cronus. The legend goes that Cronus, to protect himself from being dethroned by his own children, devoured the children that Rhea, his sister and wife, bore him. Both these prints apparently reflect the legend of Saturn and Cronus.*

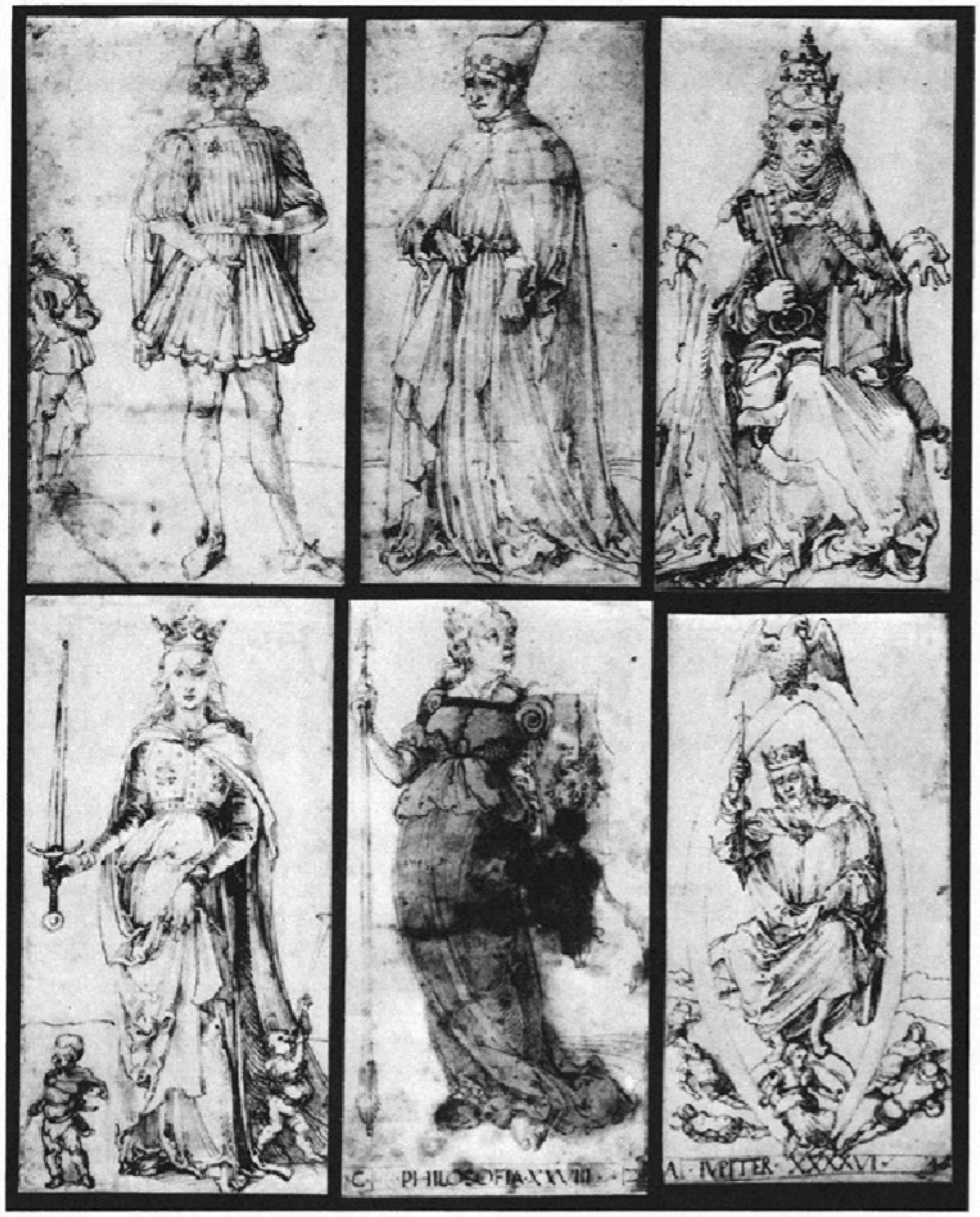
E-SERIES	S-SERIES
A Saturno XXXXVII. Saturn is depicted as an aged man, stooped, with a long beard and covered head. In his right hand he holds both a scythe and a serpent that bites its own tail. With his left hand Saturn raises a very small child in front of his face. At his feet appear four other small children.	*A Saturno XXXXVII.* This print is reversed with Saturn facing to the right but still holding the scythe in his right hand and a tiny child in his left hand. His beard is shorter.
A Octava Spera XXXXVIII. The Eighth Sphere depicts a winged angel holding a disk filled with stars. The angel faces to the left.	*A Octava Spera XXXXVIII.* This card is reversed with the winged angel facing to the right.
A Primo Mobile XXXXVIIII. The Prime Mover is a winged angel carrying a blank circle. Her left bare foot touches the earth and her right foot is raised. She faces to the left.	*A Primo Mobile XXXXVIIII.* In this print the winged angel faces the right and her wings extend to the edge of the print. Her left foot is raised.
A Prima Causa XXXXX., The First Cause depicts the universe containing fifteen circles with earth at the center surrounded by the planets, the fixed stars, the Prime Mover, and, finally, the three radiant circles of the Trinity.	*A Prima Causa XXXXX.* Here the universe is nearly identical except it includes in the lower left a seated angel reading a book, traditional symbol of St. Matthew, and a winged ox resting on a book, symbolizing St. Luke. In the upper corners a winged eagle, symbolizing St. John, and a winged lion, symbolizing St. Mark, also rest on books.

The E-series has the outline of four nail holes within the decorative border of each card; the cards in the S-series are without this mutilation. Two possible explanations are that a board was nailed over each plate to prevent scratches so that the reverse side also could be engraved to conserve metal, or that the plates were nailed down during the printing process. The British Museum in London possesses an incomplete set of forty-seven cards from a Tarocchi of Mantegna pack, and the Bibliothèque Nationale in Paris owns a complete fifty-card set.

Albrecht Dürer (1471–1528), the German painter and engraver, is credited with preparing a series of twenty-one *tarocchi* cards patterned after the so-called Tarocchi of Mantegna series. Walter Strauss, writing in 1974 in *The Complete Drawings of Albrecht Dürer,* divides the Dürer cards into two categories: ten cards drawn with a pointed pen, with contours consisting of frequently broken lines; and eleven drawn with a broad-tipped pen, with less cross-hatching and more flowing lines. Some art historians have dated the first group circa 1496 and the later group about 1506; it is possible that some of these cards were completed by Dürer's assistant.

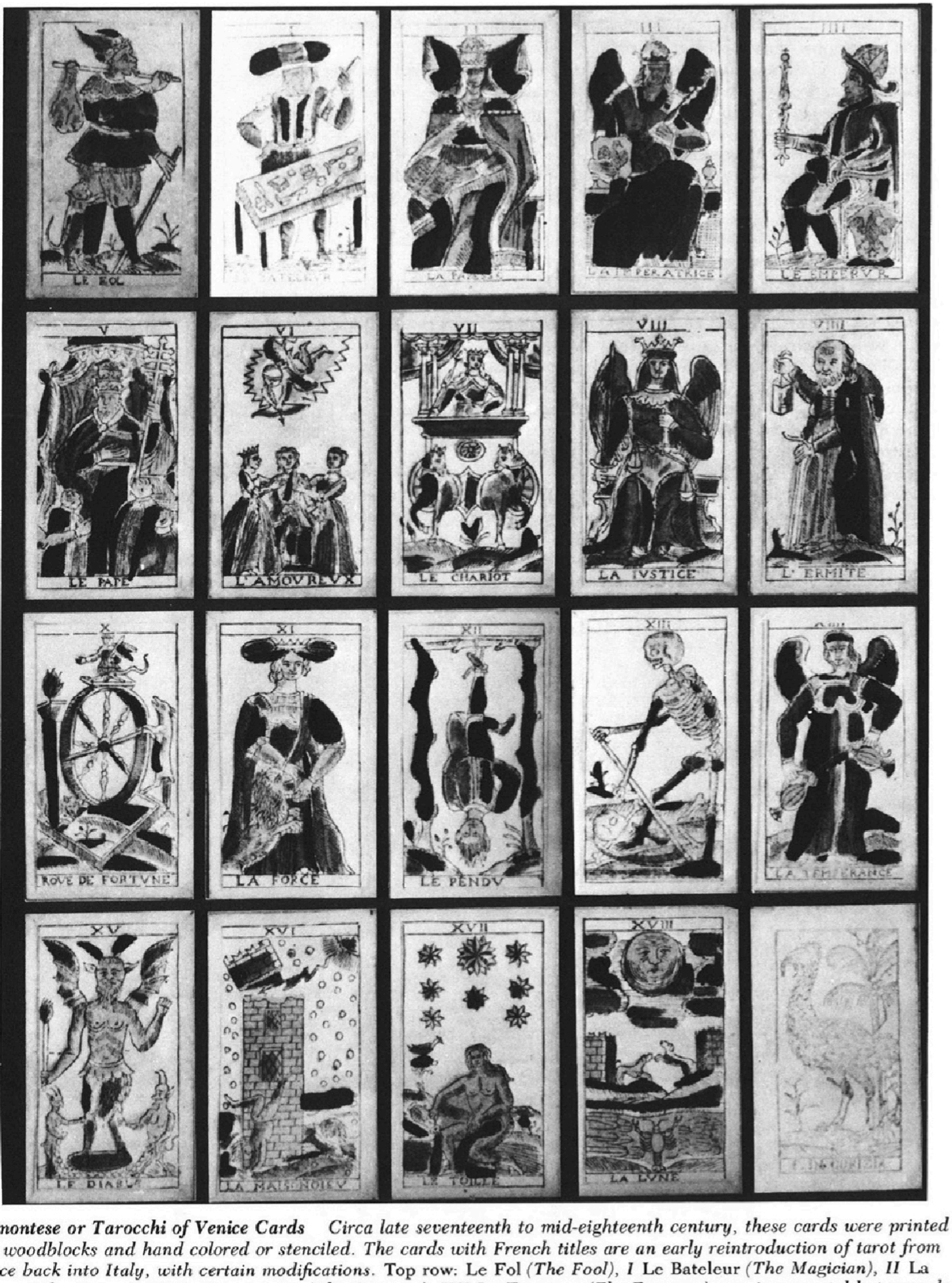
The twenty-one Dürer cards and the so-called Tarocchi of Mantegna cards that served as the models are:

DÜRER	TAROCCHI OF MANTEGNA
Knight and Page	E *Chavalier* VI
The Doge	E *Doxe* VII
The Pope	E *Papa* X
The Muse Calliope	D *Caliope* XI
The Muse Urania	D *Urania* XII
The Muse Thalia	D *Talia* XVI
The Muse Melpomene	D *Melpomene* XVII
The Muse Euterpe	D *Euterpe* XVIII
Apollo	D *Apollo* XX
Logic	C *Loica* XXII
Rhetoric	C *Rhetorica* XXIII
Philosophy	C *Philosofia* XXVIII
The Genius of Time	B *Chronico* XXXII
Cosmos	B *Cosmico* XXXIII
Prudence	B *Prudencia* XXXV
Justice	B *Iusticia* XXXVII
Hope	B *Speranza* XXXVIIII
Faith	B *Fede* XXXX
Mercury	A *Mercurio* XXXXII
Jupiter	A *Iupiter* XXXXVI
The Angel of the Primum Mobile	A *Primo Mobile* XXXXVIIII



Sloane Collection, British Museum, London

Albrecht Dürer Tarocchi Cards *Six of the twenty-one pen drawings of* tarocchi *cards attributed to Albrecht Dürer and patterned after the E-series Tarocchi of Mantegna cards.* Top row: *Knight and Page corresponds to* Chavalier *VI in group E; The Doge corresponds to* Doxe *VII in group E; The Pope corresponds to* Papa *X in group E.* Bottom row: *Rhetoric corresponds to* Rhetorica *XXIII in group C;* Philosofia *XXVIII corresponds to the same card in group C; Jupiter XXXXVI corresponds to the same card in group A. Note that two of these six Dürer* tarocchi *cards,* Philosofia *and* Iupiter, *contain card titles and numbers at the bottom.*


LE FOL
LE BATELEVR
LA PAPESSE
LA IMPERATRICE
LE EMPERVR
V
LE PAPE
VI
L'AMOVREVX
VII
LE CHARIOT
VIII
LA IVSTICE
VIIII
L' ERMITE
X
ROVE DE FORTVNE
XI
LA FORCE
XII
LE PENDV
XIII
LA TEMPERANCE
XV
LE DIABLE
XVI
LA MAISON DIEV
XVII
LE TOILLE
XVIII
LA LVNE
F. IN GORIZIA

Collection of Museo Fournier, Vitoria, Spain

Piedmontese or Tarocchi of Venice Cards *Circa late seventeenth to mid-eighteenth century, these cards were printed from woodblocks and hand colored or stenciled. The cards with French titles are an early reintroduction of tarot from France back into Italy, with certain modifications.* Top row: Le Fol *(The Fool), I* Le Bateleur *(The Magician), II* La Papesse *(The Popess), III* La Imperatrice *(The Empress), IIII* Le Emperur *(The Emperor) wearing a metal hat worn by the dukes of Venice.* Second row: *V* Le Pape *(The Pope), VI* L'Amoureux *(The Lovers), VII* Le Chariot *(The Chariot), VIII* La Justice *(Justice), VIIII* L'Ermite *(The Hermit).* Third row: *X* Roue de Fortune *(Wheel of Fortune), XI* La Force *(Strength), XII* Le Pendu *(The Hanged Man), XIII untitled (Death), XIIII* La Temperance *(Temperance).* Bottom row: *XV* Le Diable *(The Devil), XVI* La Maison Dieu *(The Tower), XVII* Le Toille *(The Star), XVIII* La Lune *(The Moon); back design depicting an ostrich facing to the left with an inscription* "F. in Gorizia" *inside the bottom panel. The many spelling errors in card titles are due to the Italian artisans' unfamiliarity with French.*

Tarocchi of Venice The so-called Tarocchi of Venice or Lombardy pack is more commonly known as Piedmontese tarot. Apparently Piedmontese tarot evolved from the traditional seventy-eight-card Tarot of Marseille pack. Both the Major Arcana and court cards in early Piedmontese packs were full length; modern editions generally are double-ended. Early versions of this deck had Roman numerals and introduced the figure of *La Papasse* (The Female Pope) for the card numbered II. This card in many of today's popular tarot packs is known as The High Priestess or Junon.

Tarocchini di Bologna The Tarocchini di Bologna pack comprises sixty-two instead of seventy-eight cards. The word *tarocchini* is a modification of the word *tarocchino*, or *chino* tarot, which means shortened or little tarot. There are no titles on the twenty-two *atutti* or sixteen court cards. Originally the Tarocchini di Bologna packs included The Empress, The Emperor, The Female Pope and The Pope. In the pack illustrated, the first four unnumbered *atutti* depict figures similar to Moors and satraps, probably because after 1513 the Republic of Bologna came under papal domination. The remaining twelve numbered and five unnumbered *atutti* are described as follows:

5. Love
6. The Chariot
7. Temperance
8. Justice
9. Force
10. Wheel of Fortune
11. The Hermit
12. Traitor
13. Death
14. The Devil
15. The Tower
16. The Star

The Moon
The Sun
The World
The Last Judgment
The Fool or The Juggler

The Fool is a fancifully dressed young man simultaneously playing a horn and a drum. The Hermit is portrayed as a winged man on crutches, representing the flight of time. The World depicts a man standing on a circular wreath. The Tarocchini di Bologna is shortened to sixty-two cards by omitting the five, four, three and two in each of the four suits. The invention of the Tarocchini di Bologna deck has been incorrectly credited to Prince Fibbia of Bologna in the year 1419.

Minchiate of Florence The Minchiate of Florence deck, similar to early *tarocchi* packs, is enlarged to ninety-seven cards by the addition of twelve zodiac sign cards, four element cards, three theological virtue cards (Faith, Hope, Charity) and one cardinal virtue card (Prudence). In place of the usual four cards of The Popess, The Empress, The Emperor and The Pope, the minchiate has only three imperial cards: The Popess becomes The Grand Duke, The Empress The Western Emperor and The Emperor The Eastern Emperor. The complete minchiate pack contains forty-one trumps and fifty-six suit cards. The first five trump cards are called *papi*. The first fifteen trump cards contain Roman numerals at varying positions and the first two cards also have rosettes in the upper corners. Cards numbered XVI to XXXV have their Roman numerals on scrolls at the tops of the cards; a framed rosette is in each of the upper corners. The remaining six trumps are unnumbered. No titles are shown on the trumps, which are generally designated as follows:

I	The Juggler or Mountebank
II	The Grand Duke
III	The Western Emperor
IIII	The Eastern Emperor
V	The Lovers
VI	Temperance
VII	Force or Fortitude
VIII	Justice
VIIII	The Wheel of Fortune
X	The Chariot
XI	The Hermit or Old Man
XII	The Traitor or Hanged Man
XIII	Death
XIIII	The Devil
XV	The Tower
XVI	Hope
XVII	Prudence
XVIII	Faith
XVIIII	Charity
XX	Fire
XXI	Water
XXII	Earth
XXIII	Air
XXIIII	Libra, The Balance or The Scales
XXV	Virgo, The Virgin
XXVI	Scorpio, The Scorpion
XXVII	Aries, The Ram
XXVIII	Capricornus, The Goat
XXVIIII	Sagittarius, The Archer
XXX	Cancer, The Crab
XXXI	Pisces, The Fishes
XXXII	Aquarius, The Water Carrier
XXXIII	Leo, The Lion
XXXIIII	Taurus, The Bull
XXXV	Gemini, The Twins

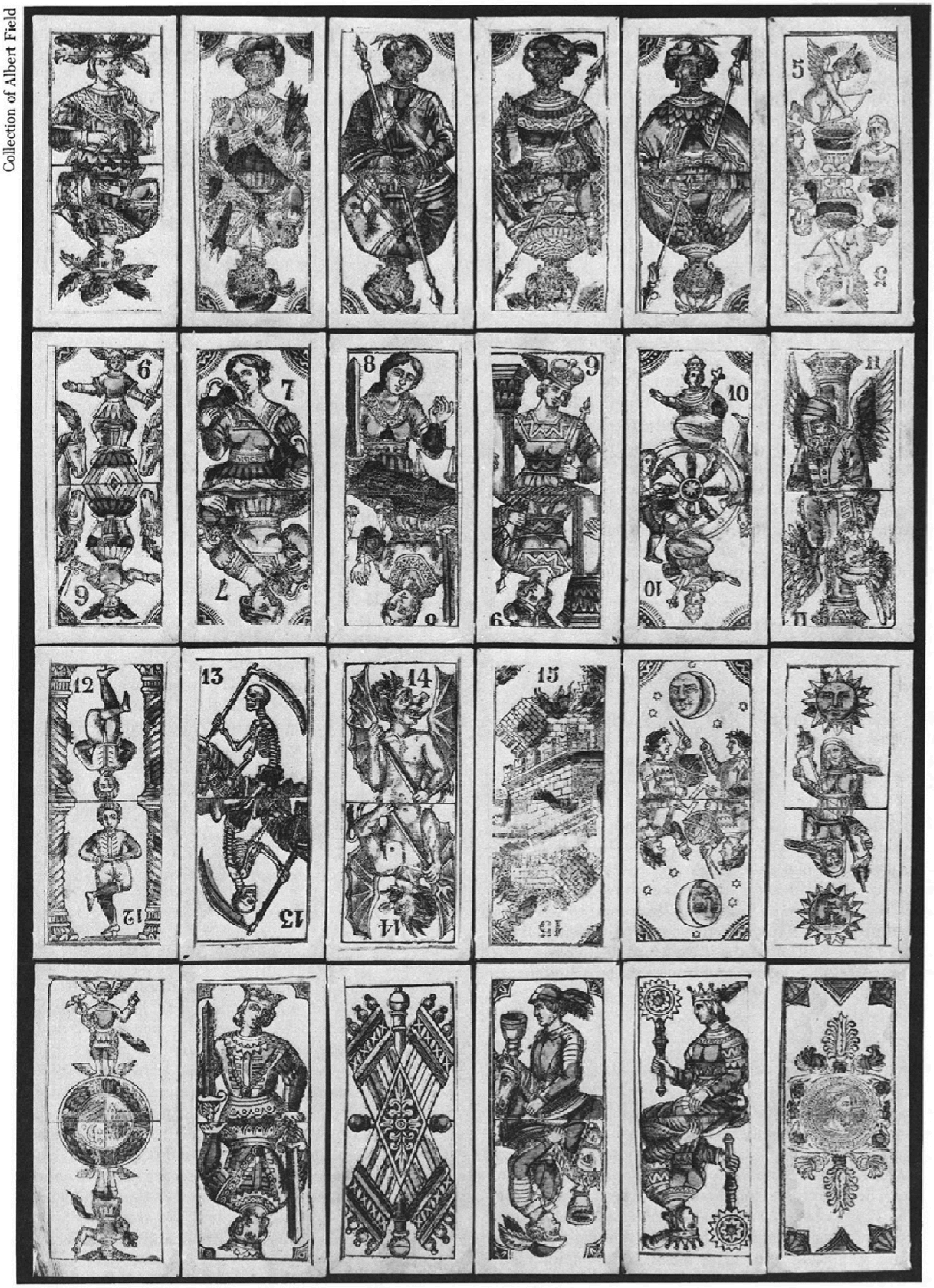
The next five unnumbered cards, called *arie*, have bright red backgrounds and are arranged in the following order without titles: The Star, The Moon, The Sun, The World and The Last Judgment, sometimes depicted as Fame. The next card is The Fool.

The fifty-six suit cards, called *cartiglia*, are divided into four suits—swords, staves, cups and coins—and each suit has fourteen cards. The knights of swords and staves are represented by centaurs; the knights of cups and coins are shown as monsters, half human and half dragon. The valets, or jacks are male, as usual, in the suits of swords and batons, but in the suits of cups and coins they are female. The swords on the pip cards in the suit of swords are straight, unlike those on the court cards and the curved style on Italian *tarocchi* cards.

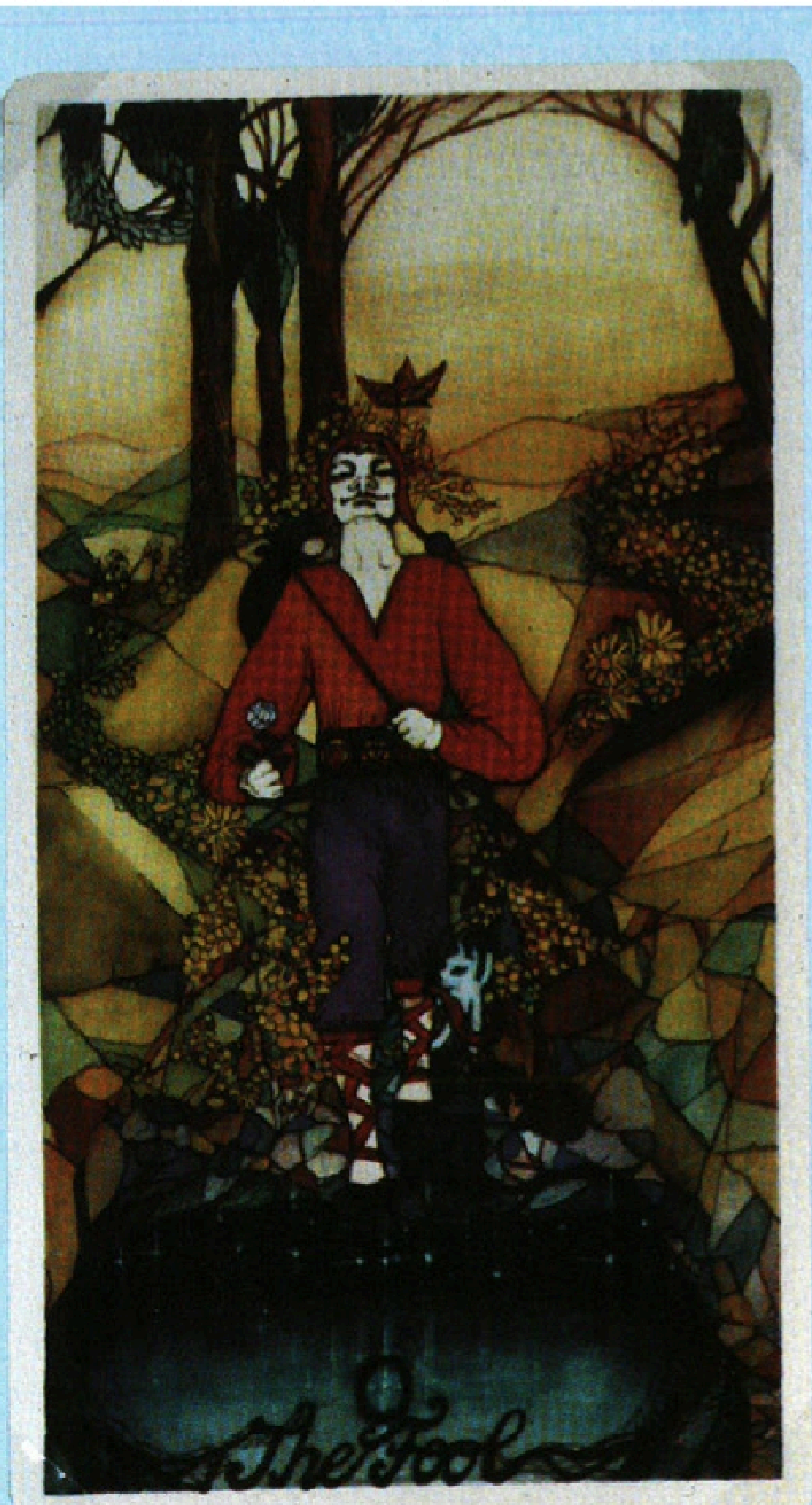
In the ancient game of minchiate, the forty trump cards were superior to the other suits, and The Fool apparently could not take another card nor could it be taken until all else was lost.

The origin of the term "minchiate" is not known, but it may derive from the old Italian word *menchia*, signifying game, sport, etc. The cards in the Minchiate of Florence

Collection of Albert Field



Tarocchini di Bologna Cards *Eighteenth-century Bolognese* tarocchini *cards measure 114 by 52 mm. and are double-ended. The Major Arcana and court cards are untitled. Each card has an extra sheet of paper wrapped from the back around the front edges.* Top row: *The Fool, unnumbered, is followed by four additional unnumbered cards depicting Moors and satraps; Card 5 is Love.* Second row: *6 The Chariot, 7 Temperance. 8 Justice, 9 Force, 10 Wheel of Fortune, 11 The Hermit, a winged man.* Third row: *12 Traitor or The Hanged Man, 13 Death, 14 The Devil, with a grotesque face and large bat wings, 15 The Tower, The Moon, The Sun.* Bottom row: *The World, king of swords, ten of batons, knight of cups, queen of coins and ace of coins.*



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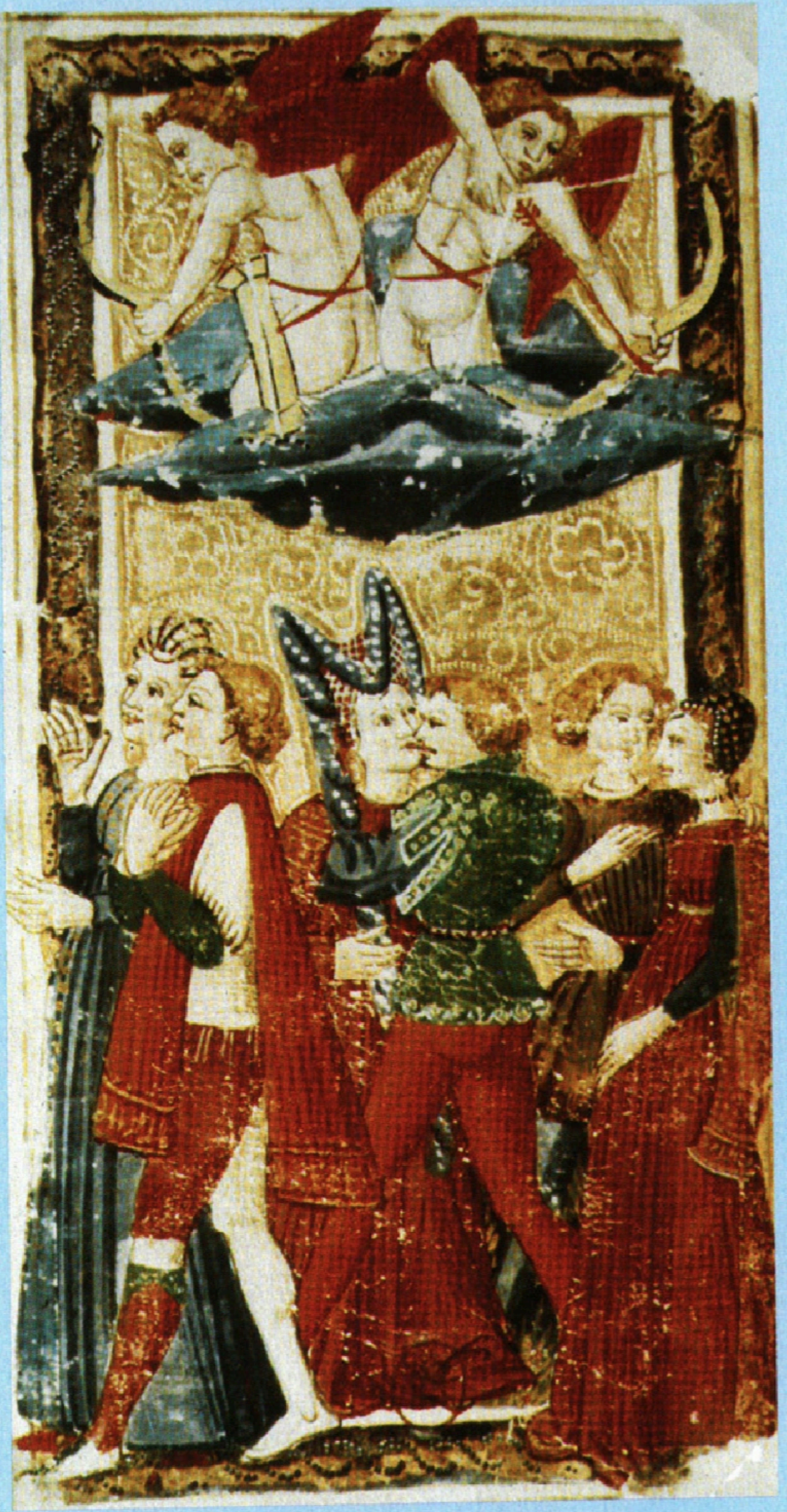

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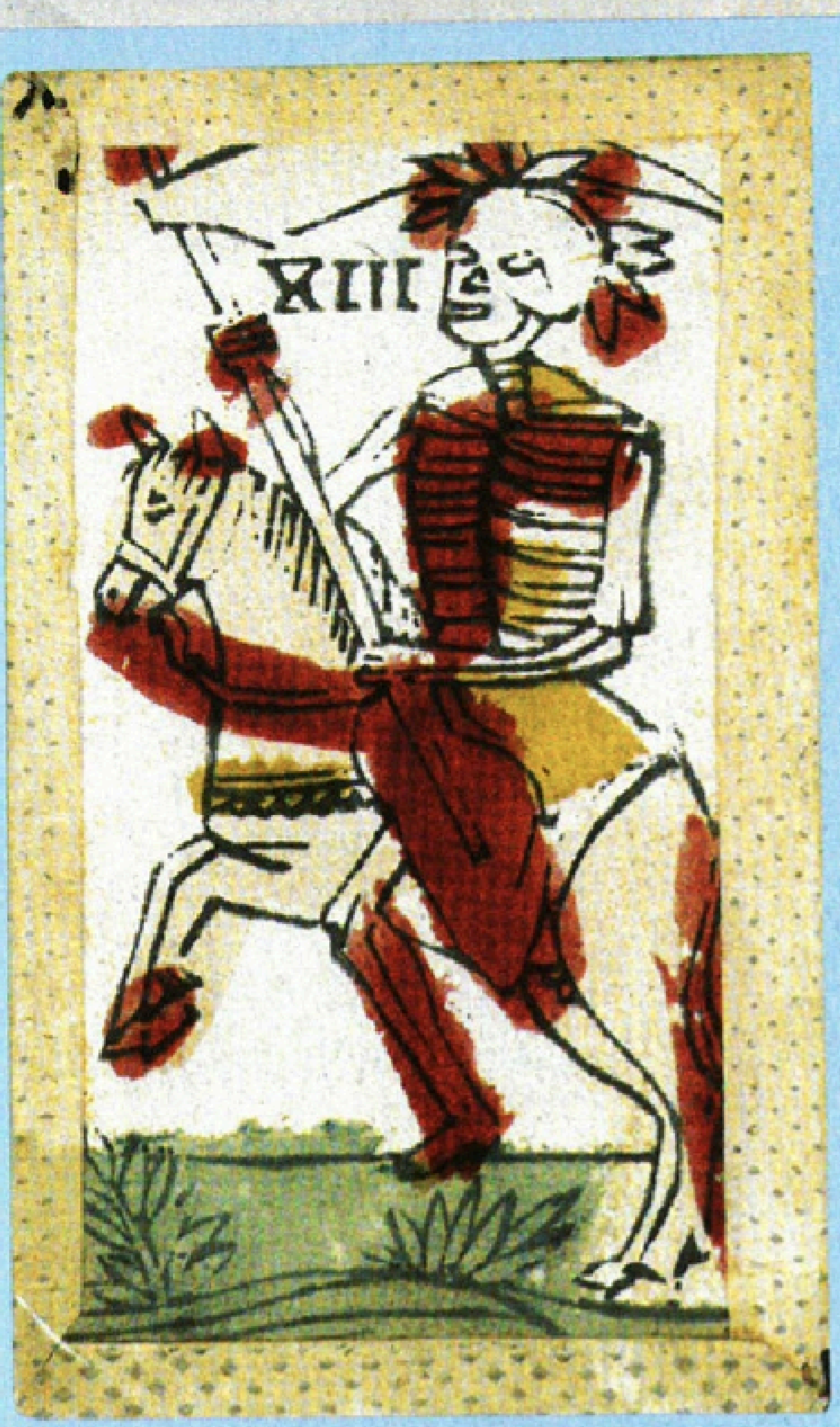
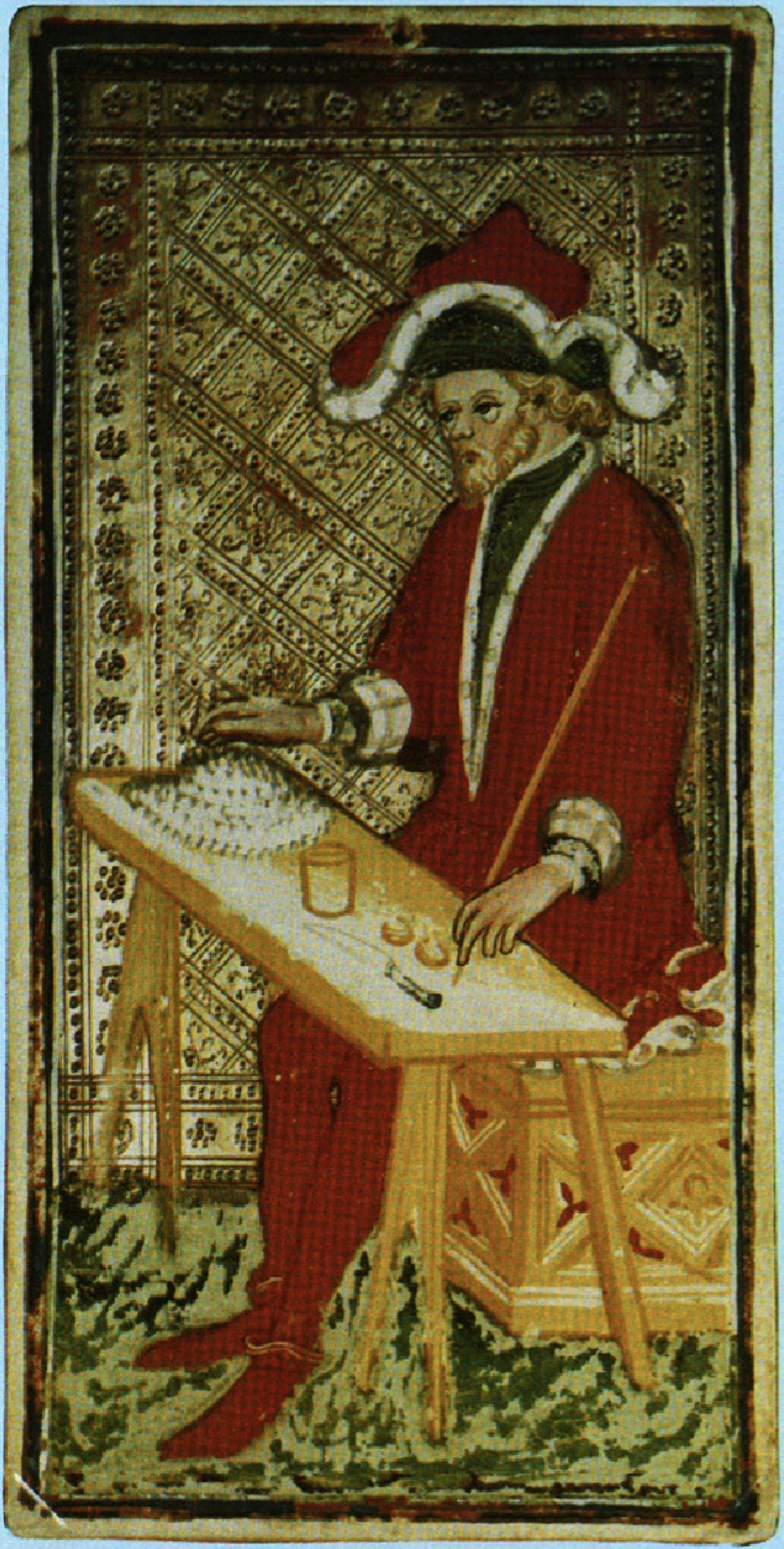


3

1. *The Fool by Johanna Sherman, 1977.*
2. *The Lovers from so-called Gringonneur pack but actually fifteenth-century Venetian pack (collection of Bibliothèque Nationale).*
3. *XIII Death from seventeenth-century minchiate pack.*

Except where otherwise indicated, the cards in this section are from the collection of the author.



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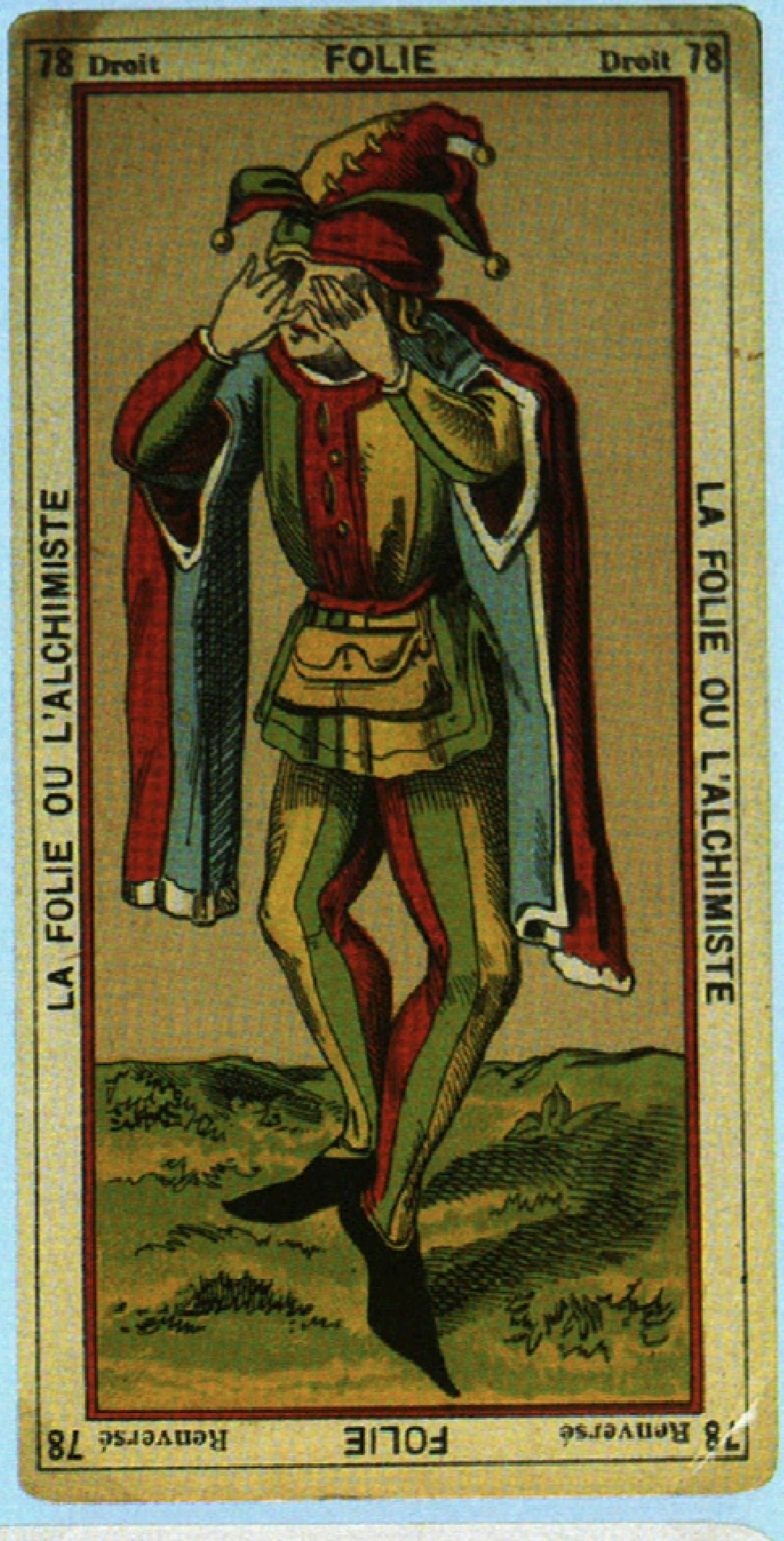
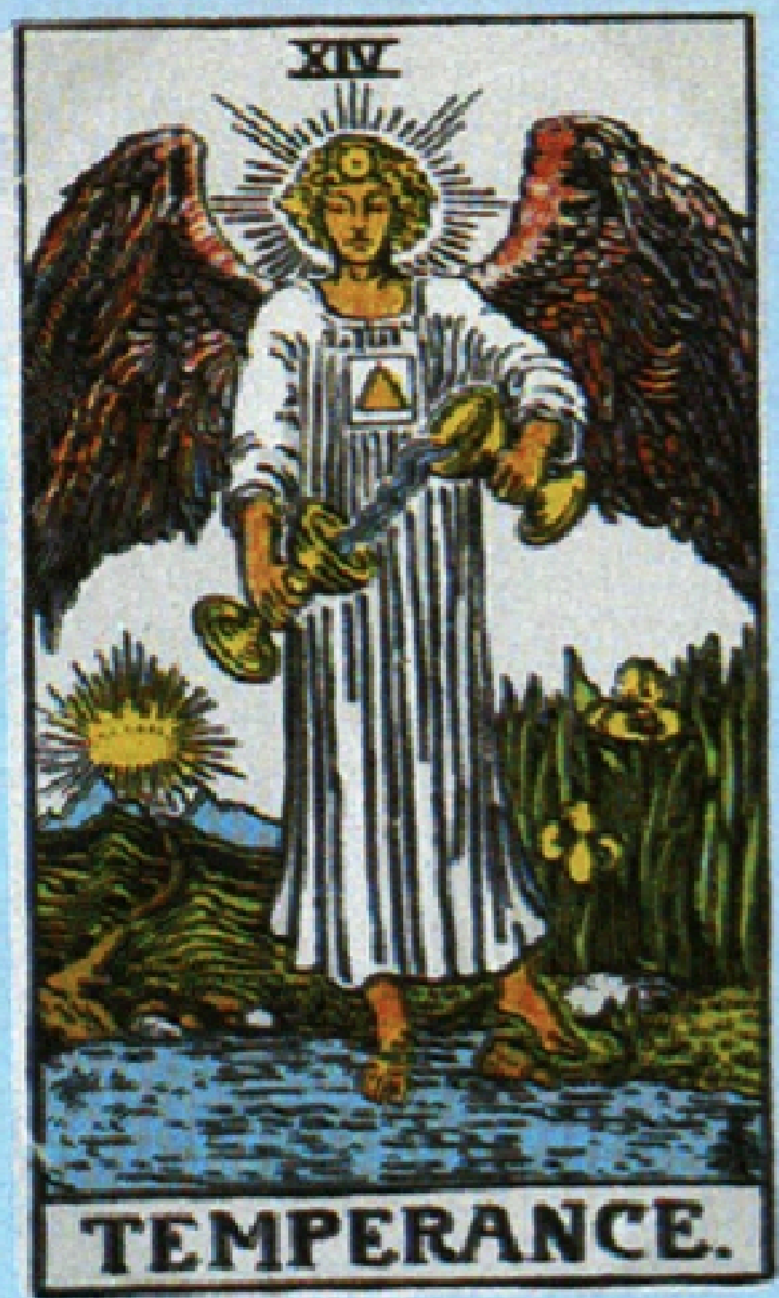
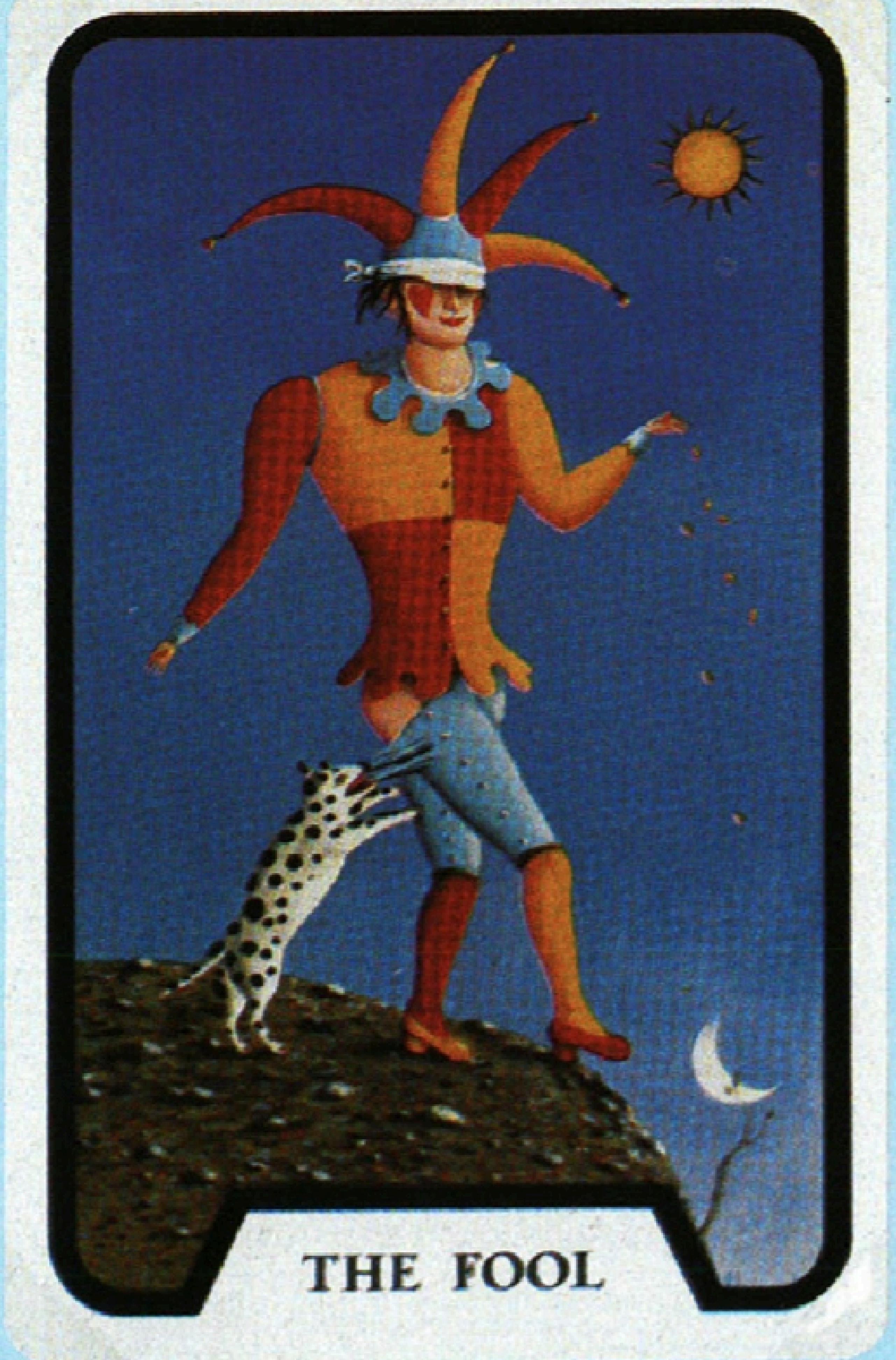

78 Droit
FOLIE
Droit 78
LA FOLIE OU L'ALCHIMISTE
LA FOLIE OU L'ALCHIMISTE
78 Renversé
FOLIE
Renversé 78

5

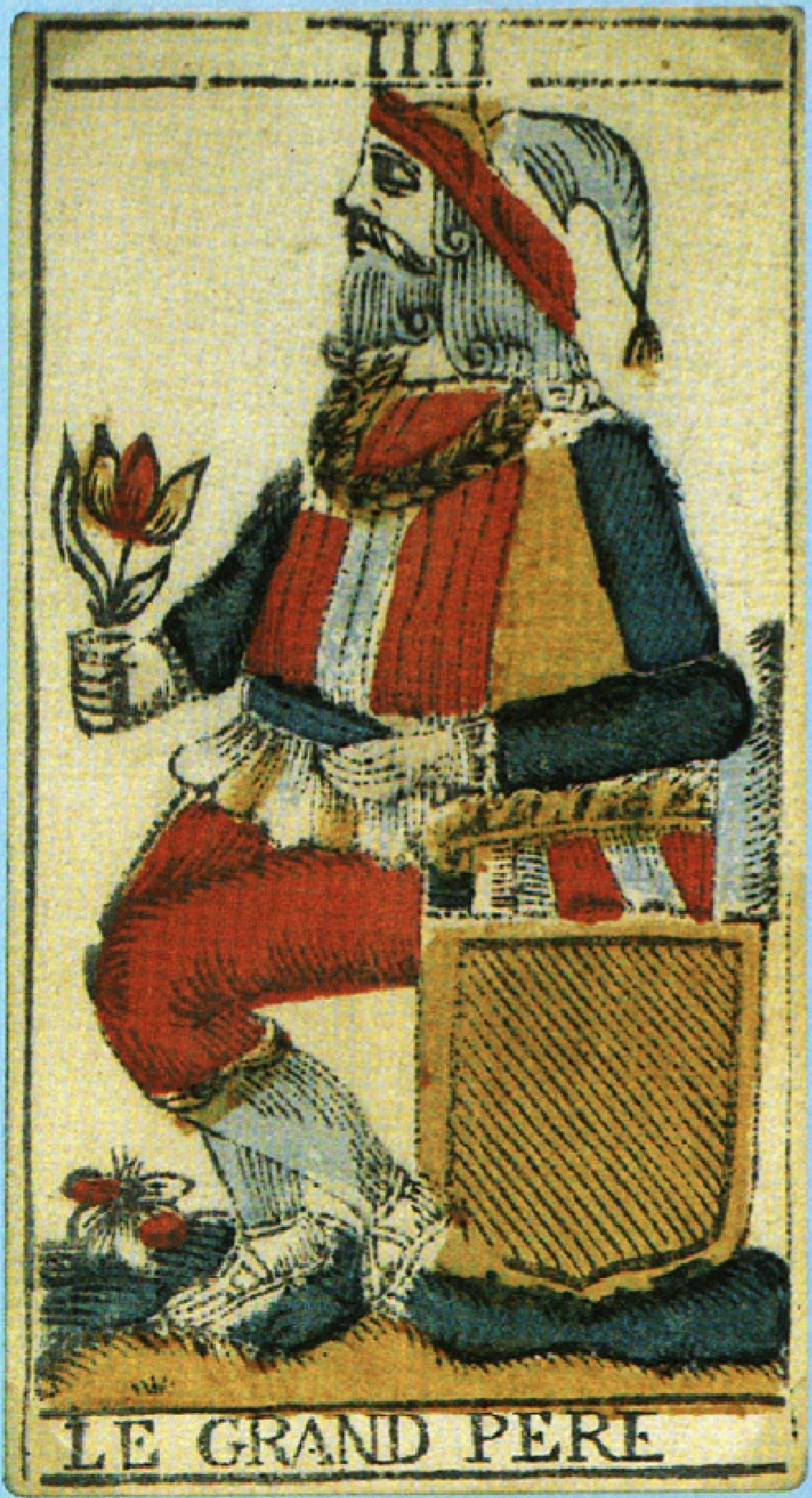

XIV
TEMPERANCE.

6



7

4. *The Magician from Pierpont Morgan-Bergamo Visconti-Sforza tarocchi, circa mid-fifteenth-century (collection of the Pierpont Morgan Library).*
5. *The Fool from Etteilla pack, circa late nineteenth-century.*
6. *XIV Temperance from miniature Rider-Waite tarot deck, 1975.*
7. *The Fool from Fergus Hall tarot pack, 1973.*



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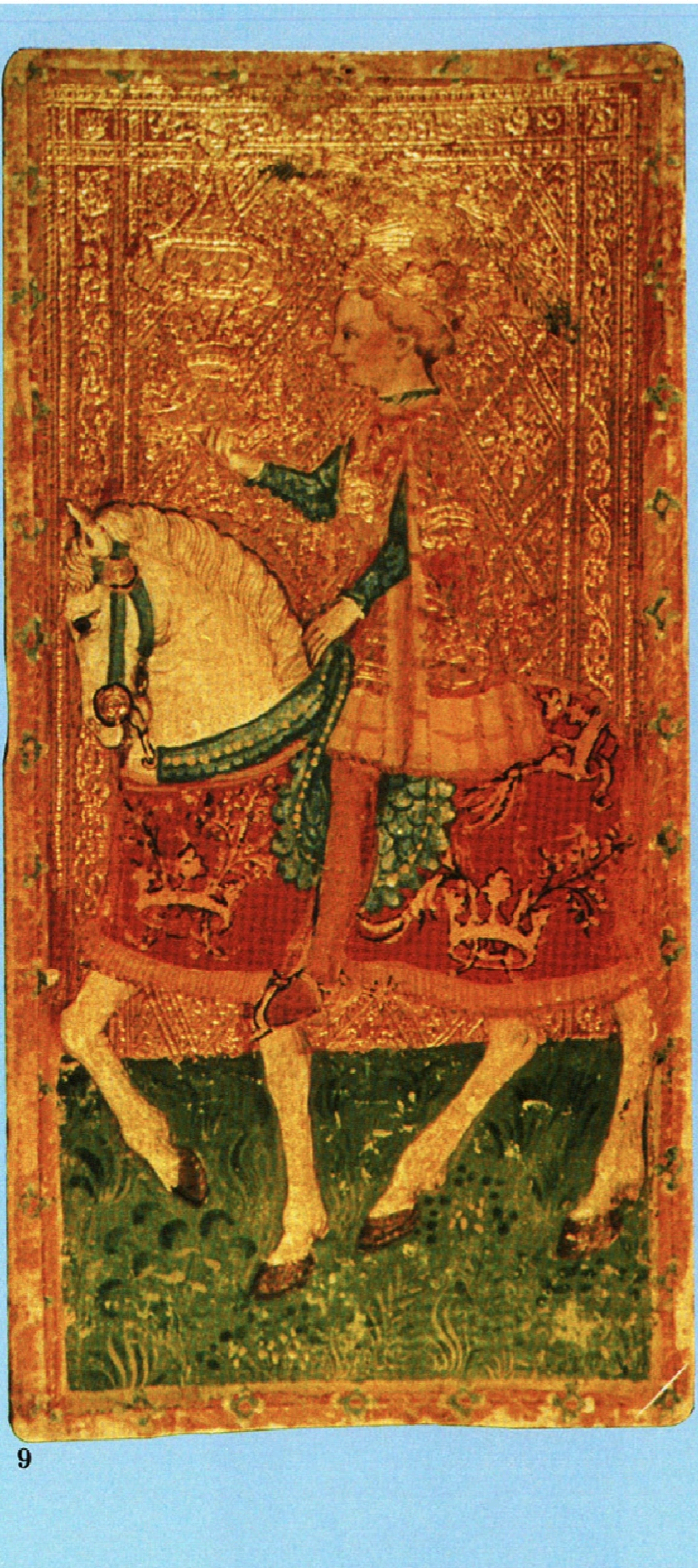

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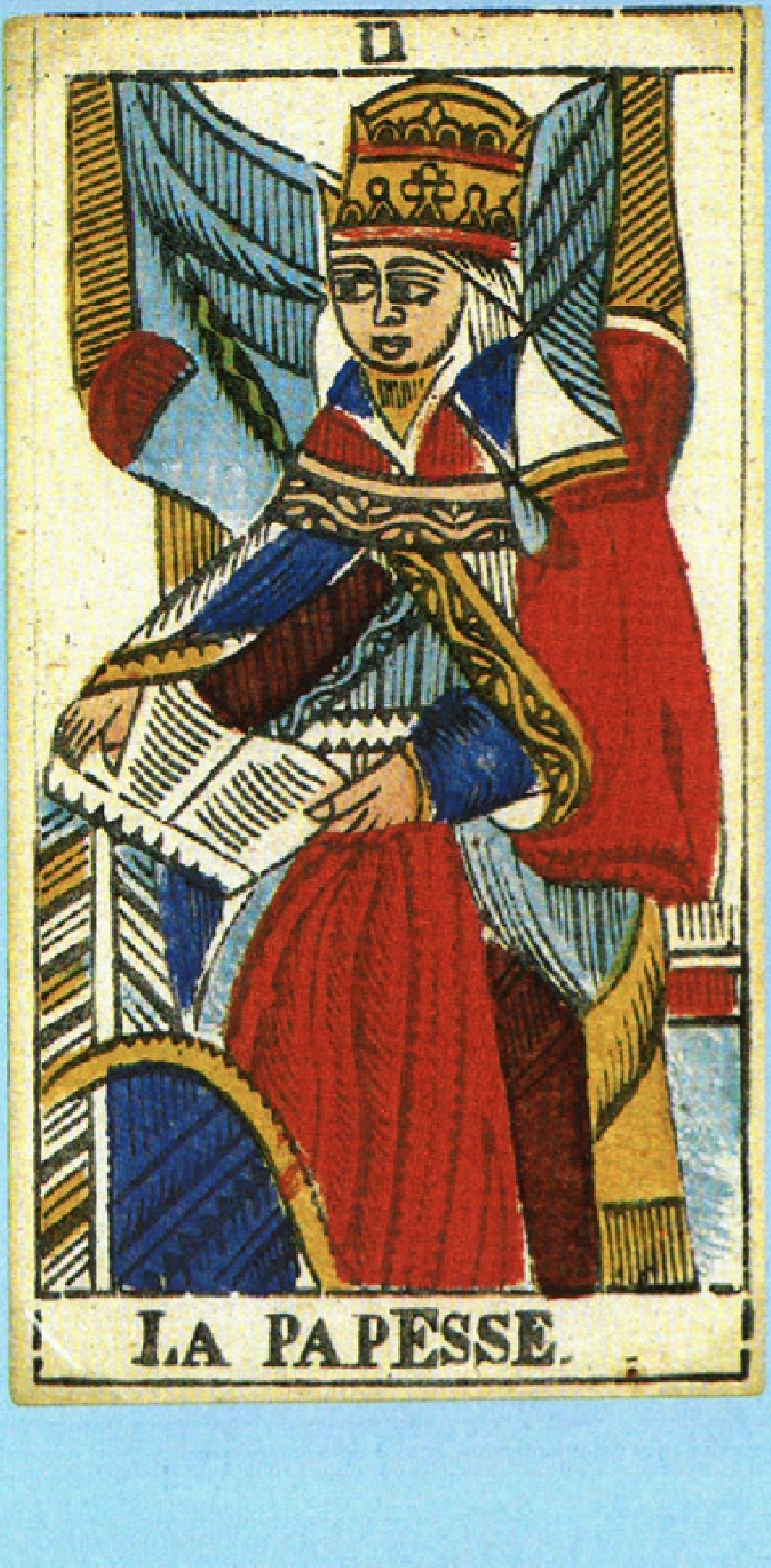


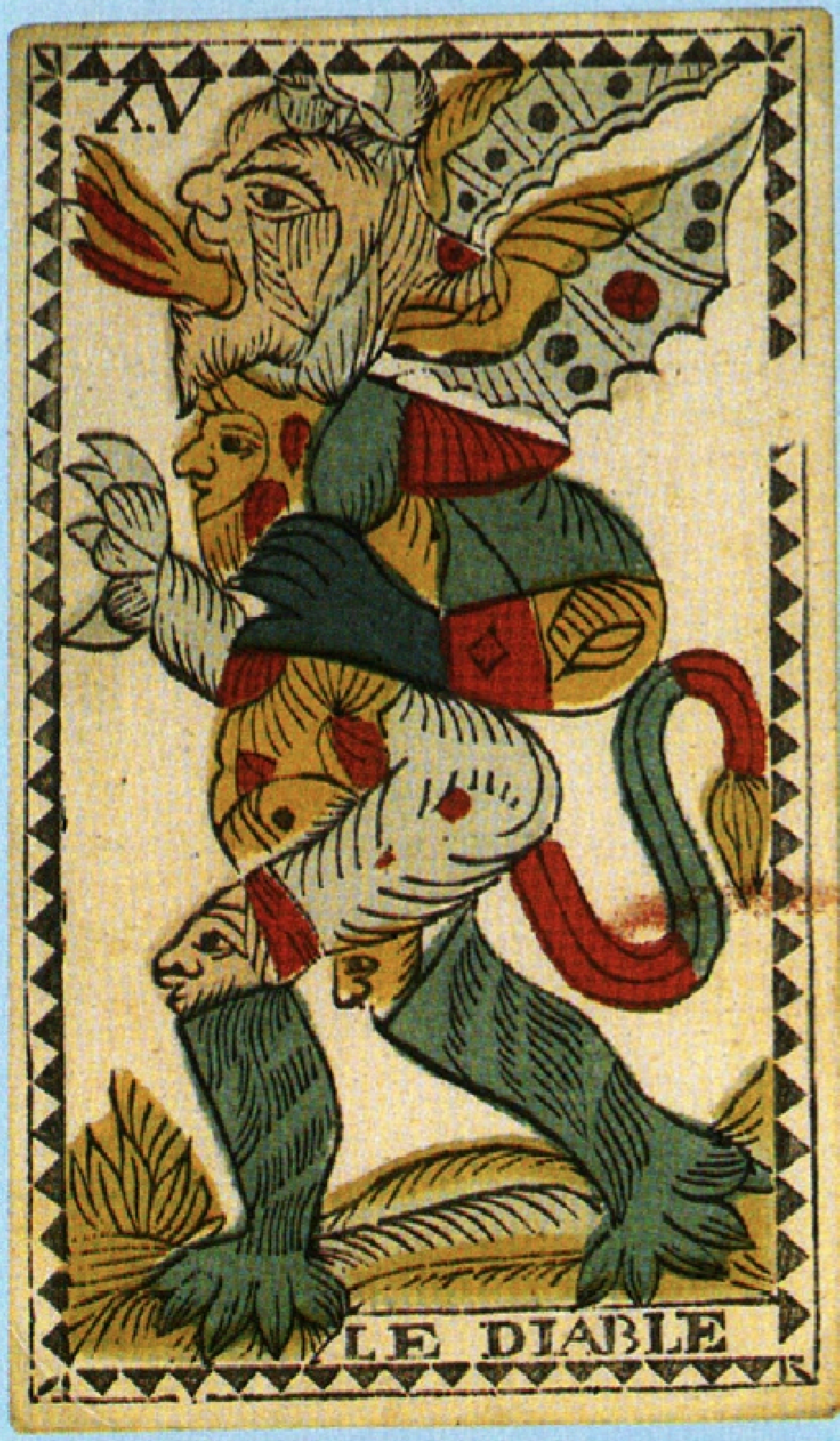
10

8. *IIII The Grandfather from French Revolutionary tarot pack by L. Cary, circa 1791.*

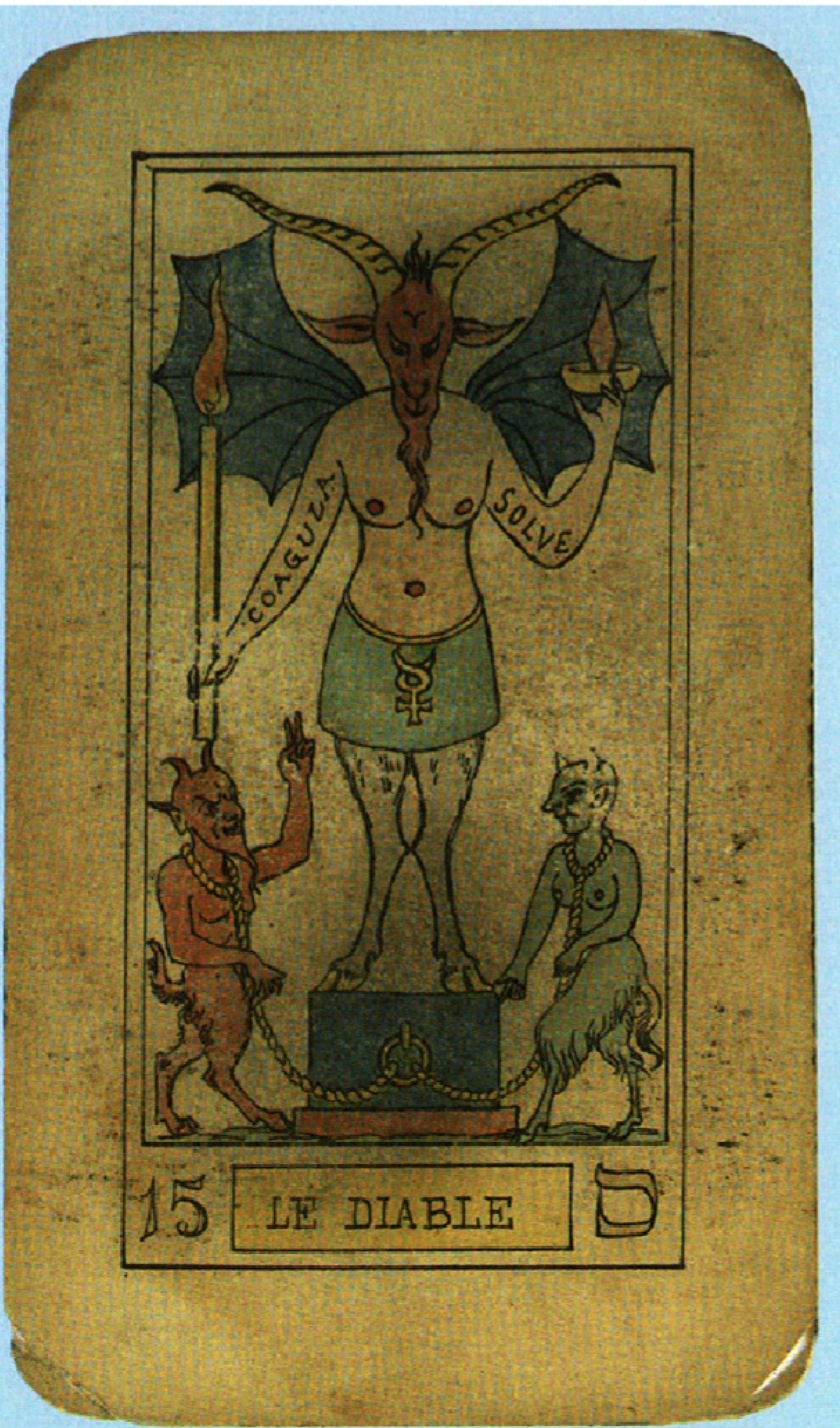
9. *Male knight of cups from Cary-Yale Visconti-Sforza tarocchi deck, circa mid-fifteenth-century (Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University).*

10. *II The Popess from Gassmann tarot, late nineteenth-century, Switzerland.*

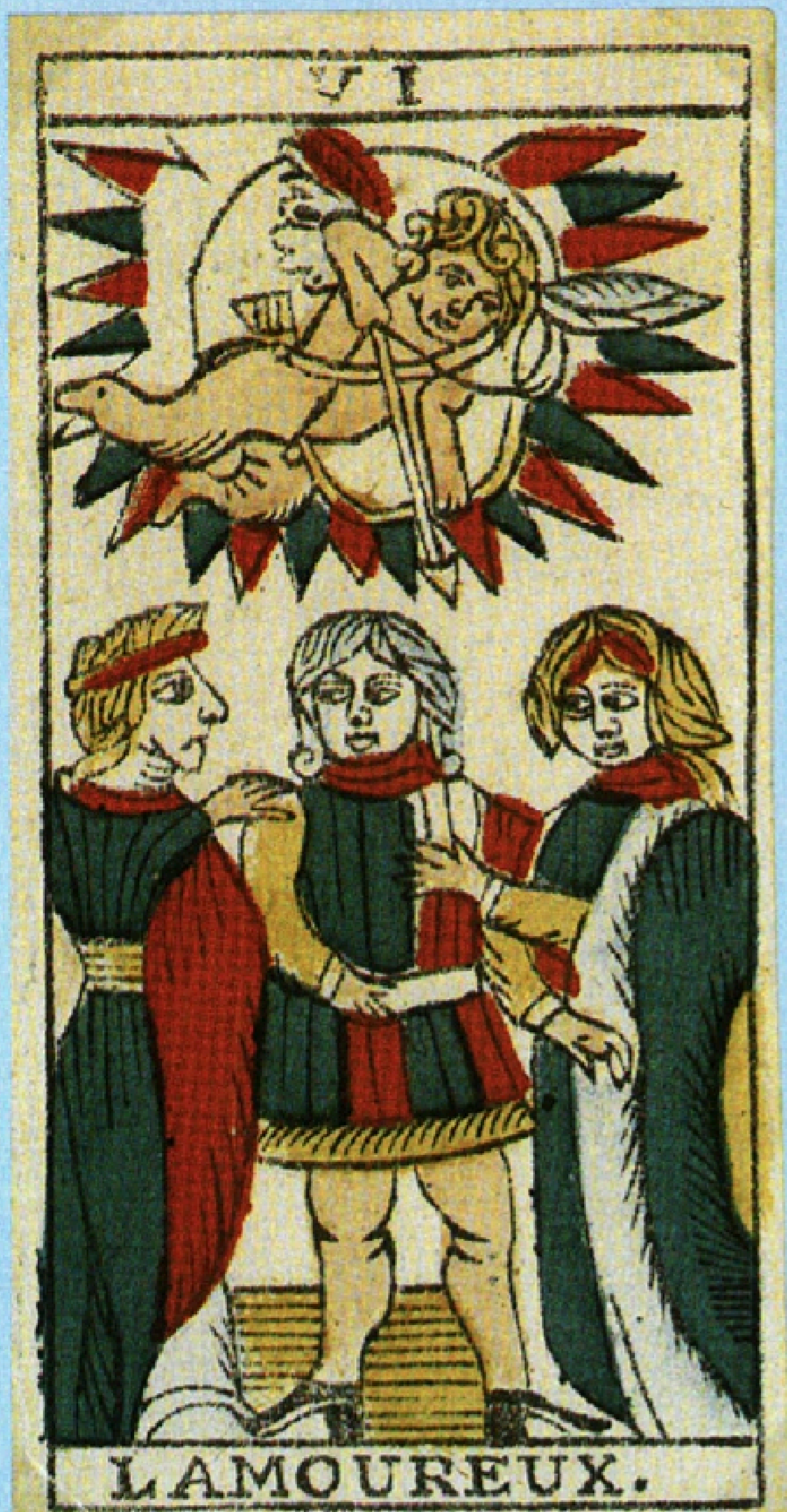
11


XV
LE DIABLE

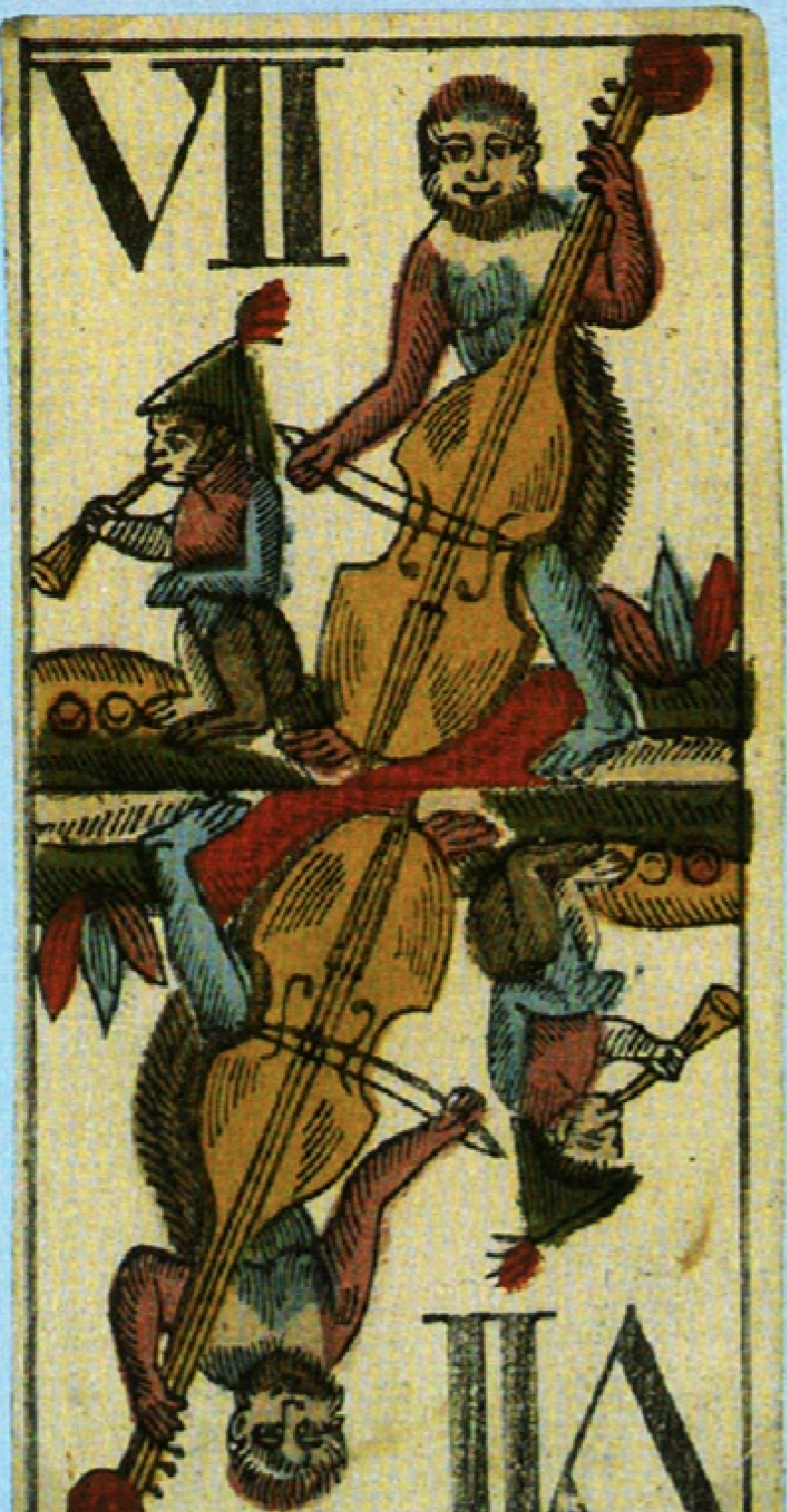
12


COAGULA
SOLVE
15
LE DIABLE

13


VI
L'AMOUREUX.

14

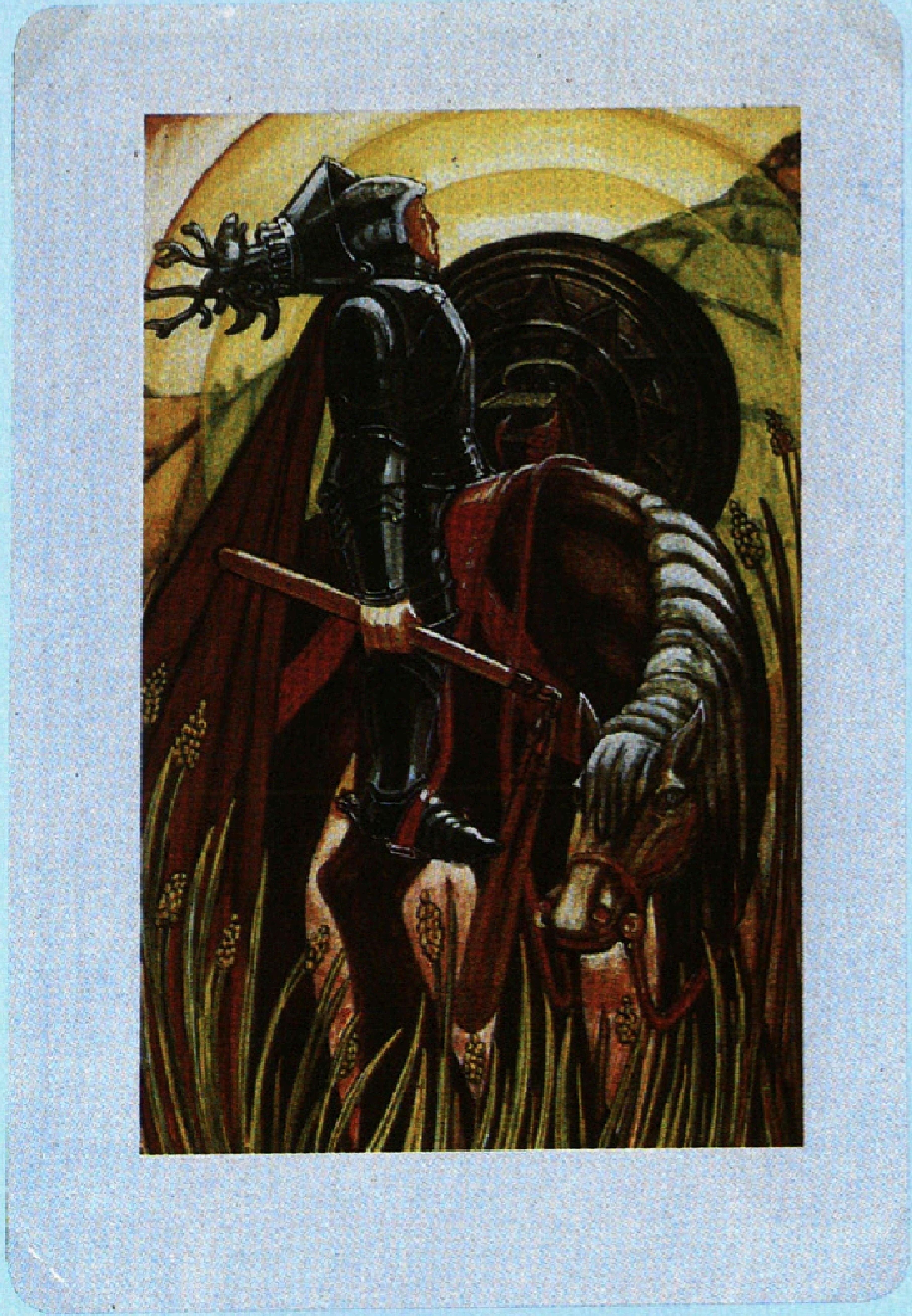


11. *XV The Devil from J. Galler, Belgium, late eighteenth-century.*

12. *15 The Devil from oversize (Wirth?) tarot, late nineteenth- or early twentieth-century.*

13. *VI The Lovers from Jacques Rochias fils, Switzerland, late eighteenth-century.*

14. *VII Animal tarock by W. Sewera, Prague, 1849.*



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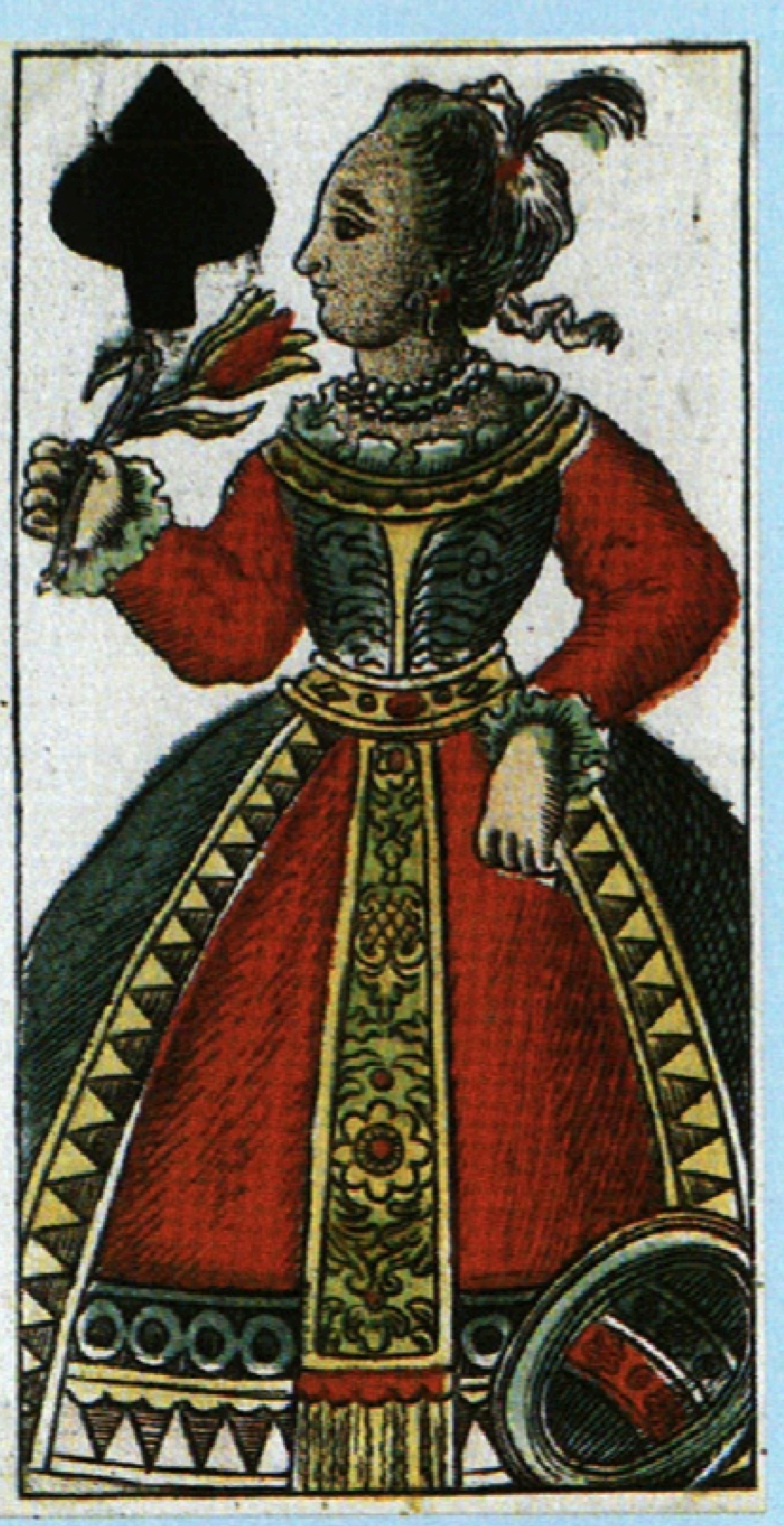

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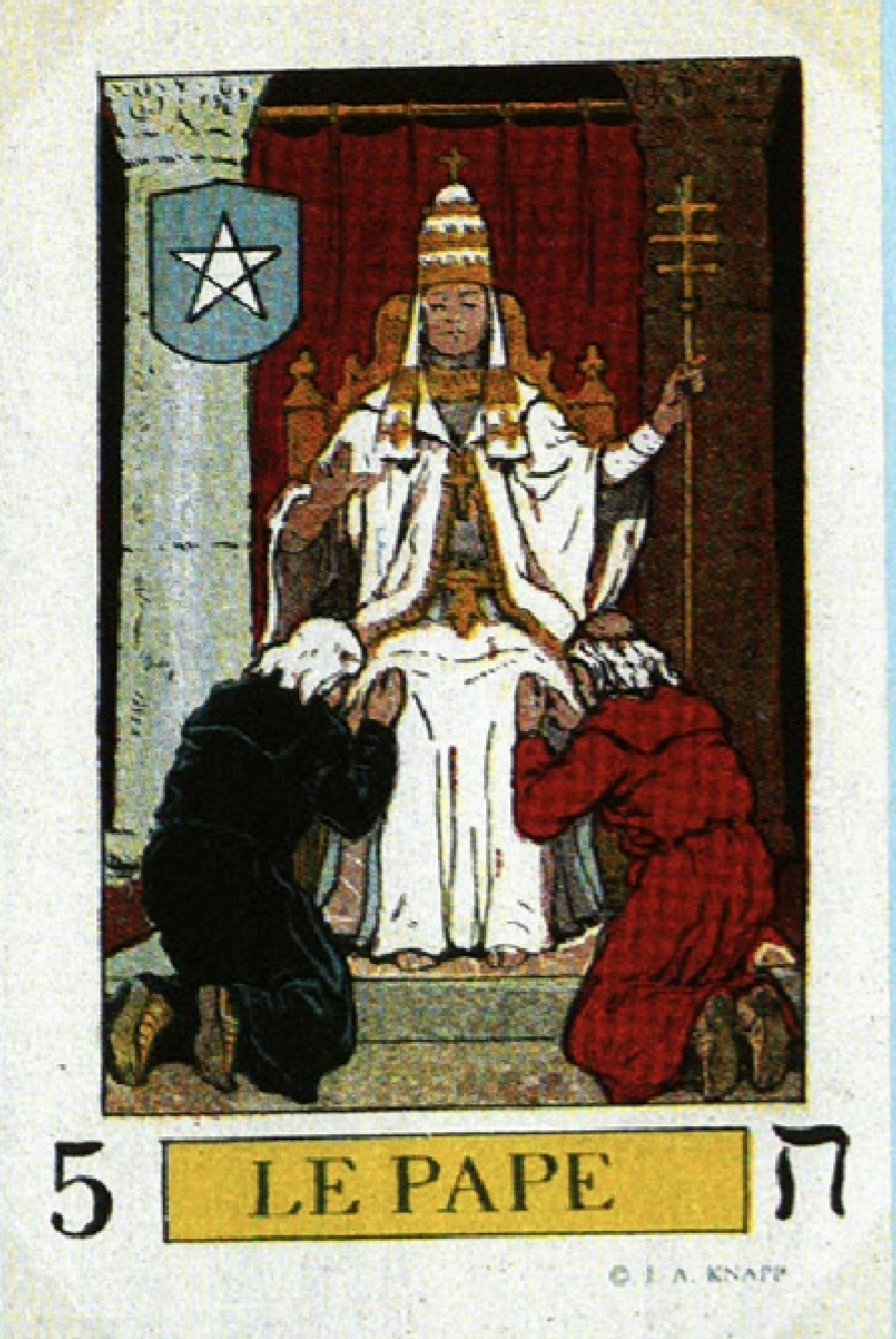
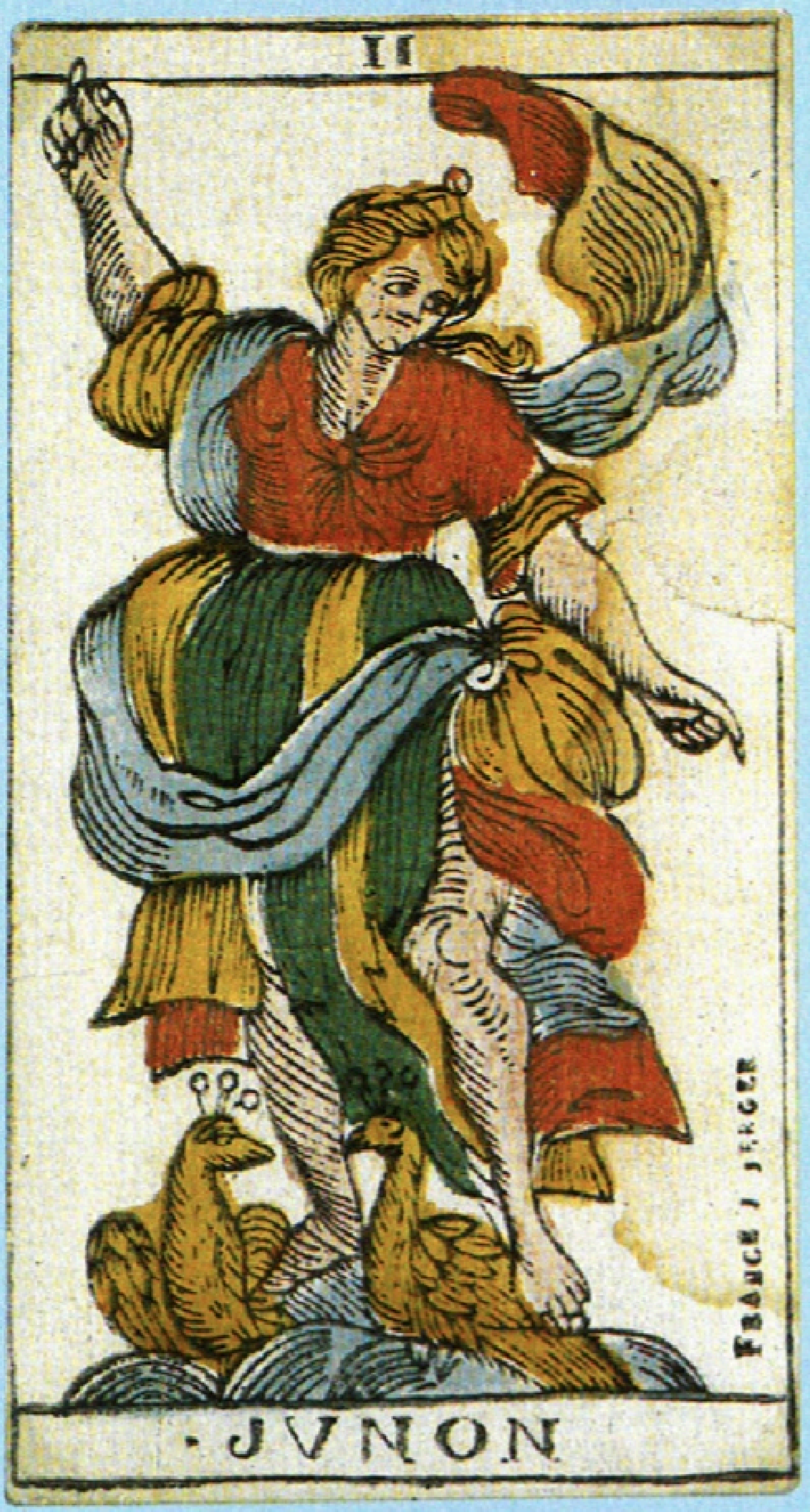


5
LE PAPE
ח
© J. A. KNAPP

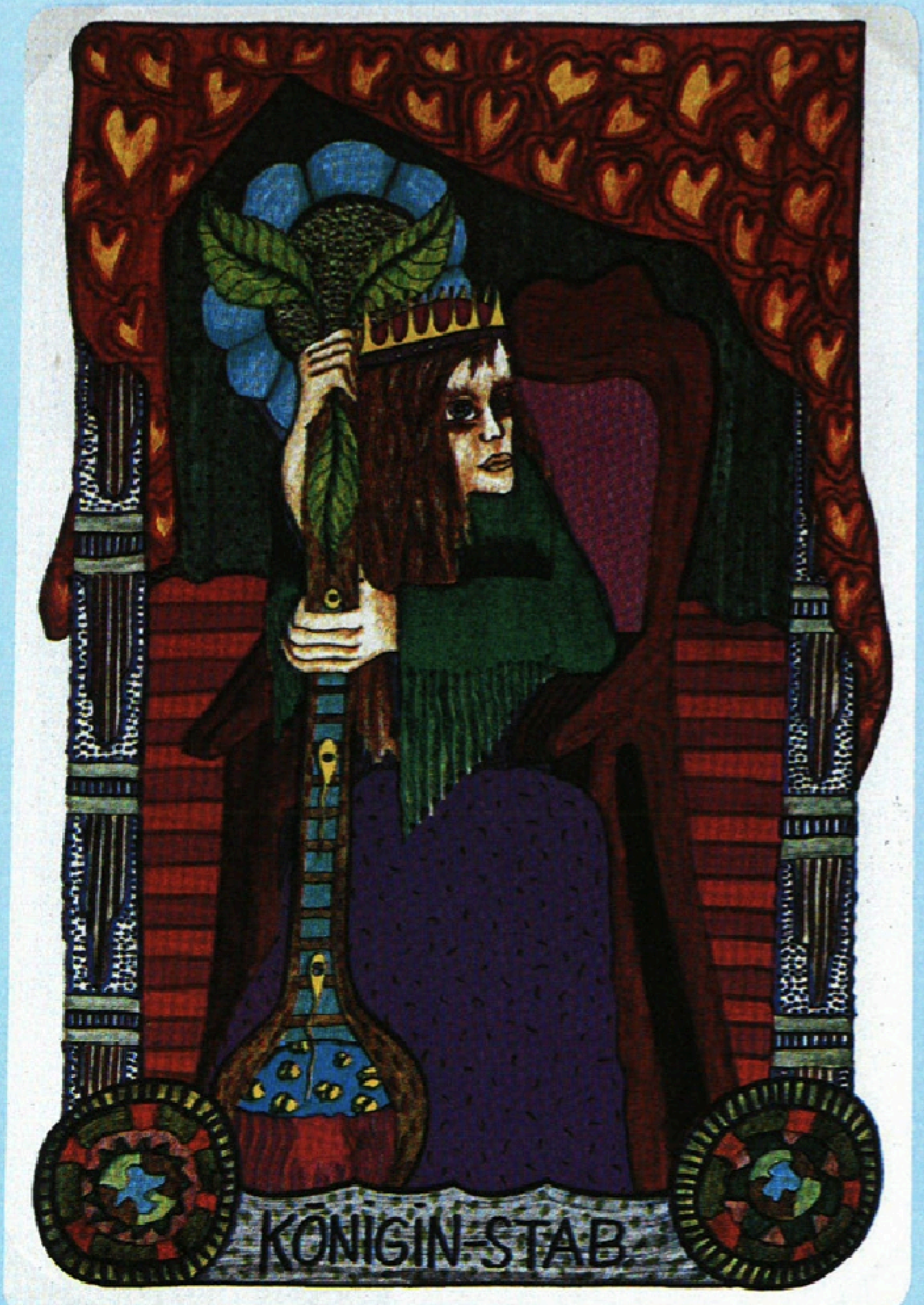
17



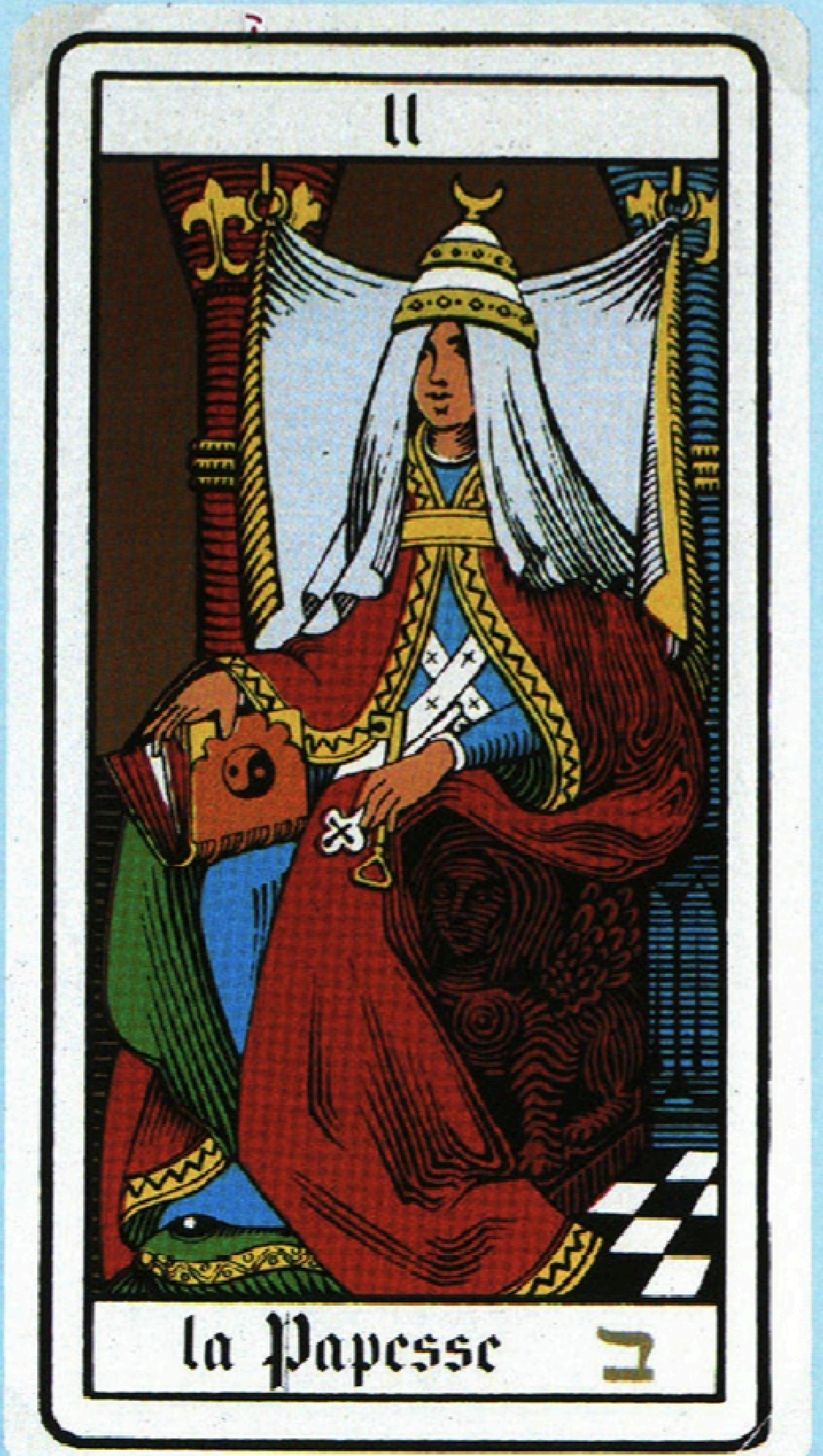
II
·JVNON
FRANCE J JERGER

18

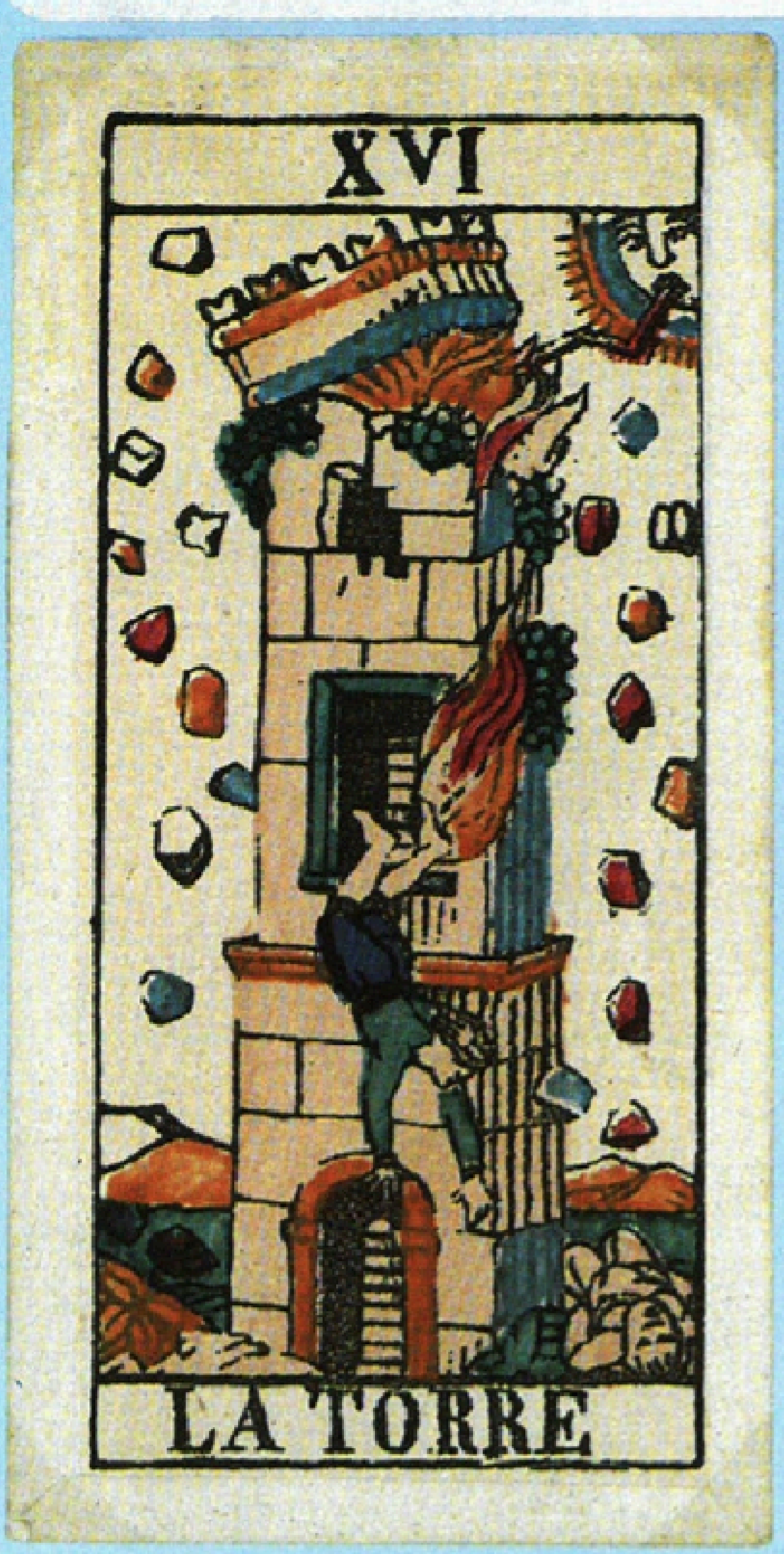
15. *Knight of Disks from Aleister Crowley Thoth Tarot, circa early 1940s.*
16. *Queen of Spades from Polish Animal Tarock pack by J. DuPont, Warsaw, early 1800s.*
17. *The Pope from J. A. Knapp tarot, 1929.*
18. *II Junon from J. Jerger tarot, Besancon, circa 1800.*


KÖNIGIN-STAB

19

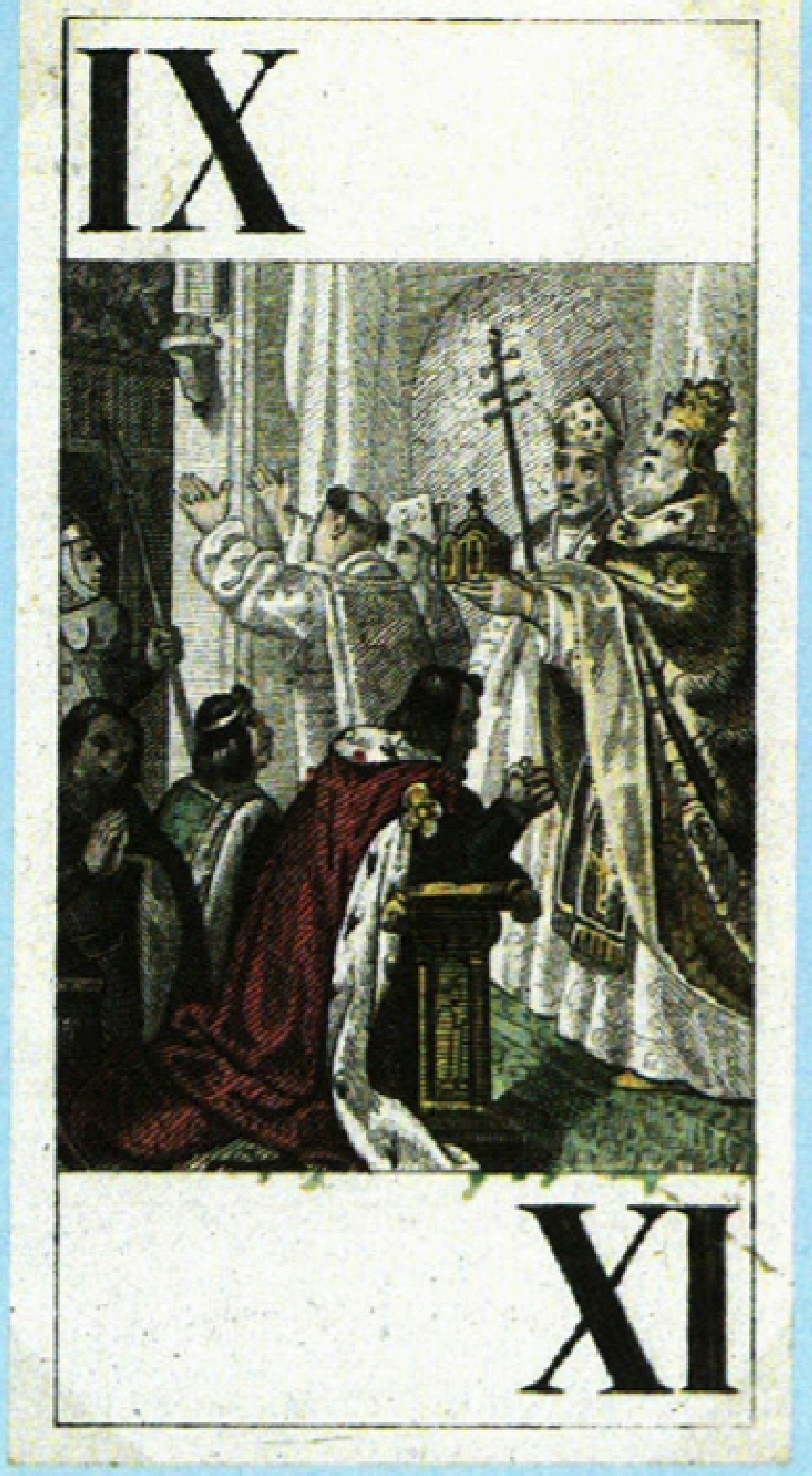

II
la Papesse
ב

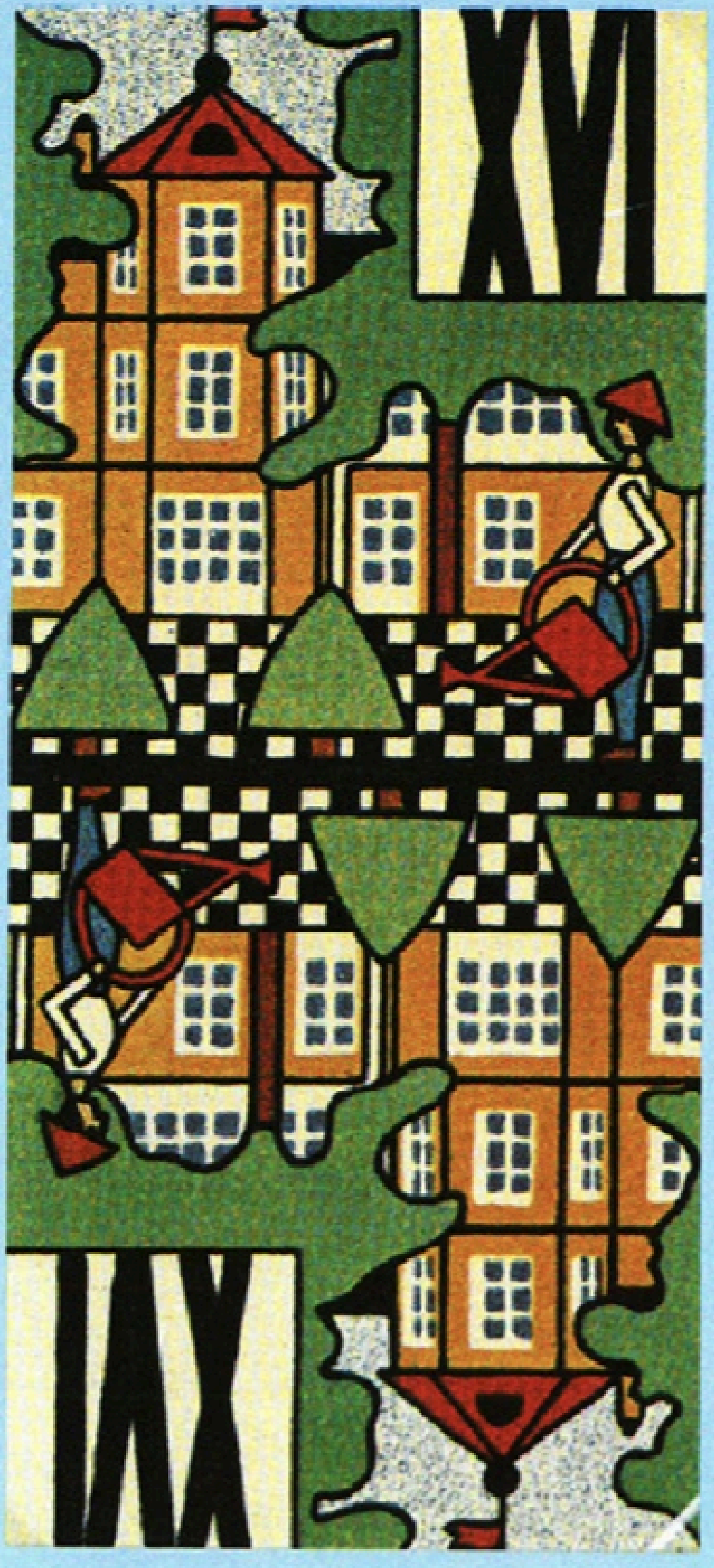
20


XVI
LA TORRE

21

22





23

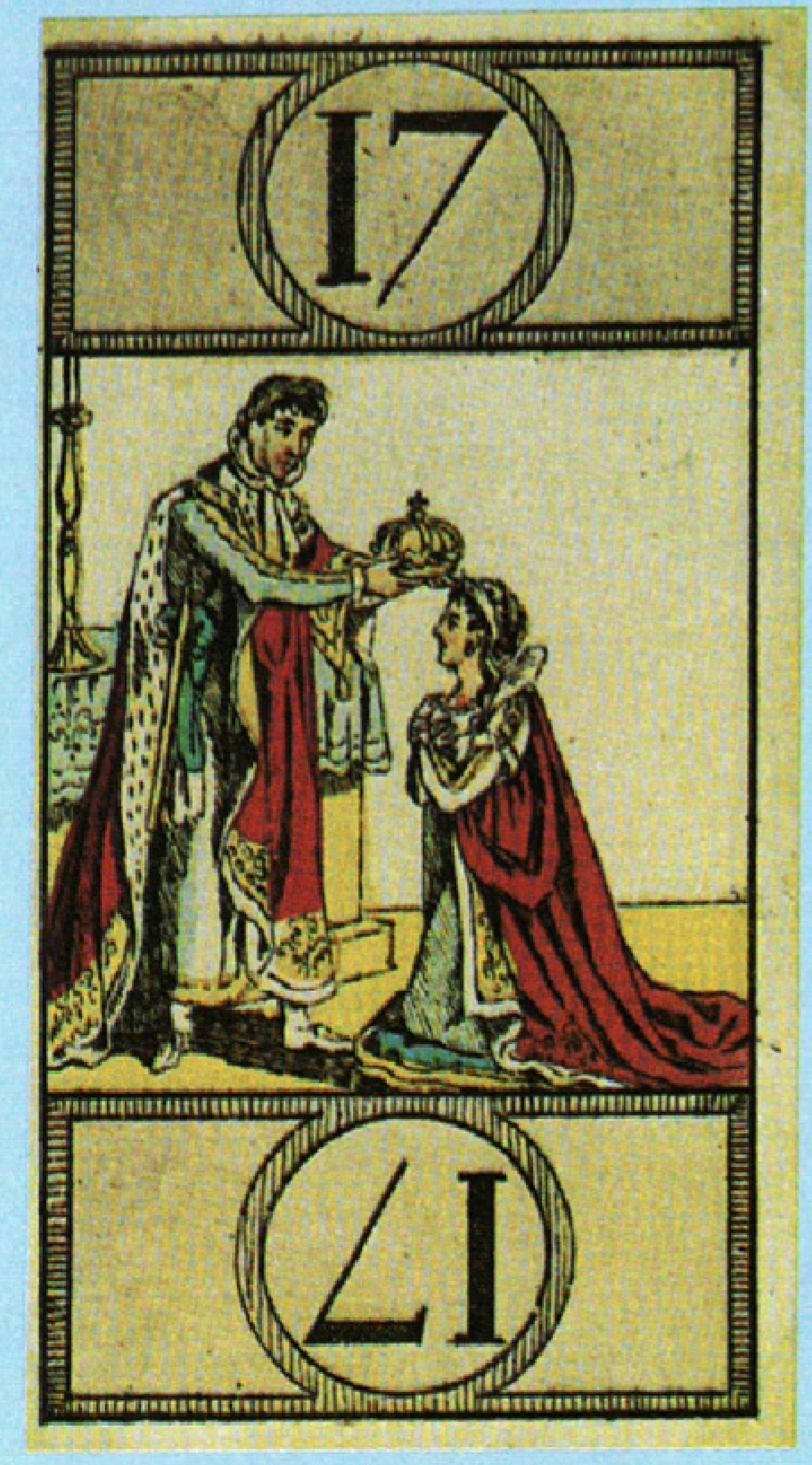
19. Queen of Batons designed by Walter Wegmuller for Zigeuner tarot deck, 1975.

20. II The Popess from Oswald Wirth tarot deck, 1974.

21. XVI The Tower by Edoardo Dotti, Milan, 1862.

22. IX Historical tarock by Gumppenberg, Milan, circa 1840.

23. XVI Ditha Moser tarock published by Berger, Vienna, 1906.



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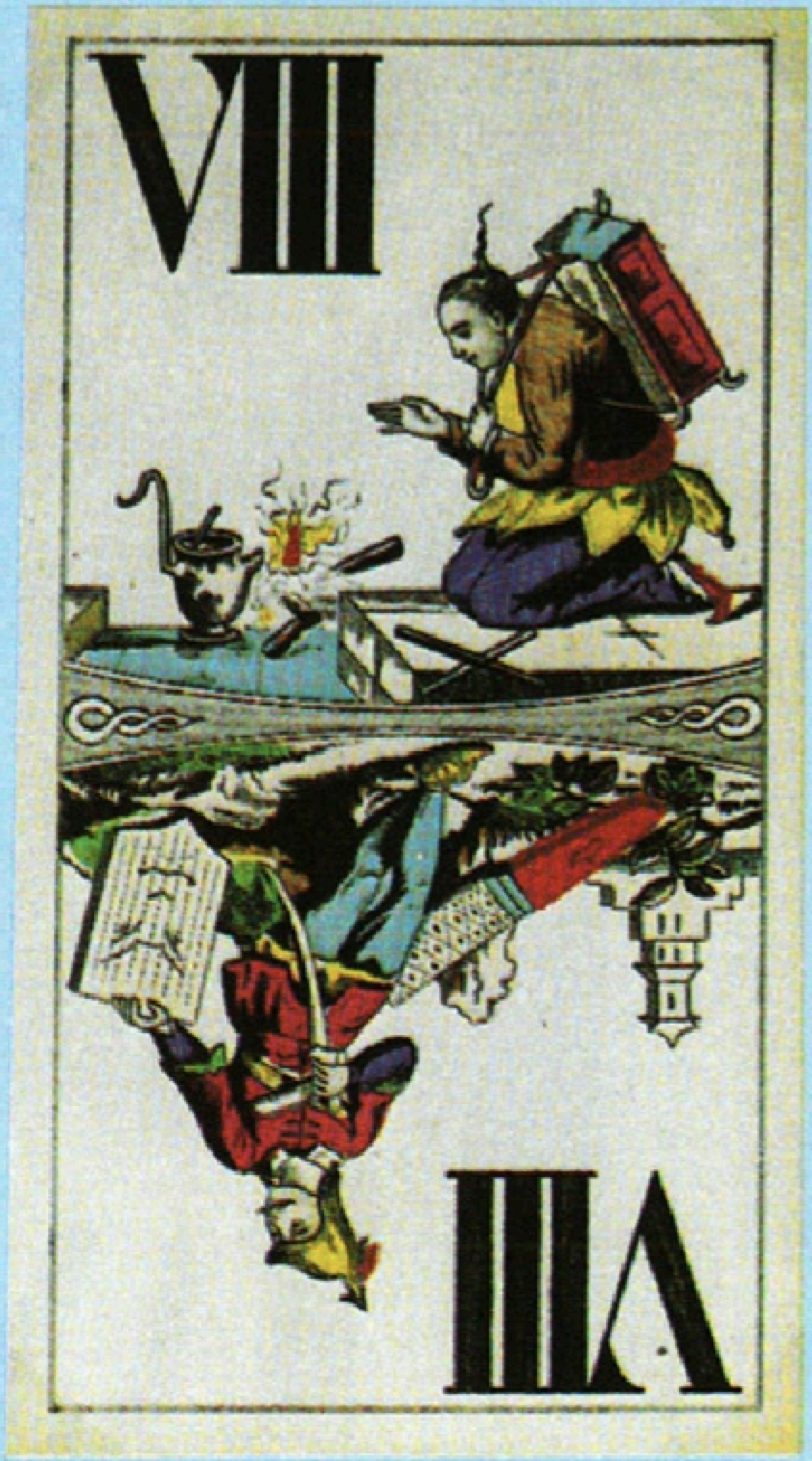

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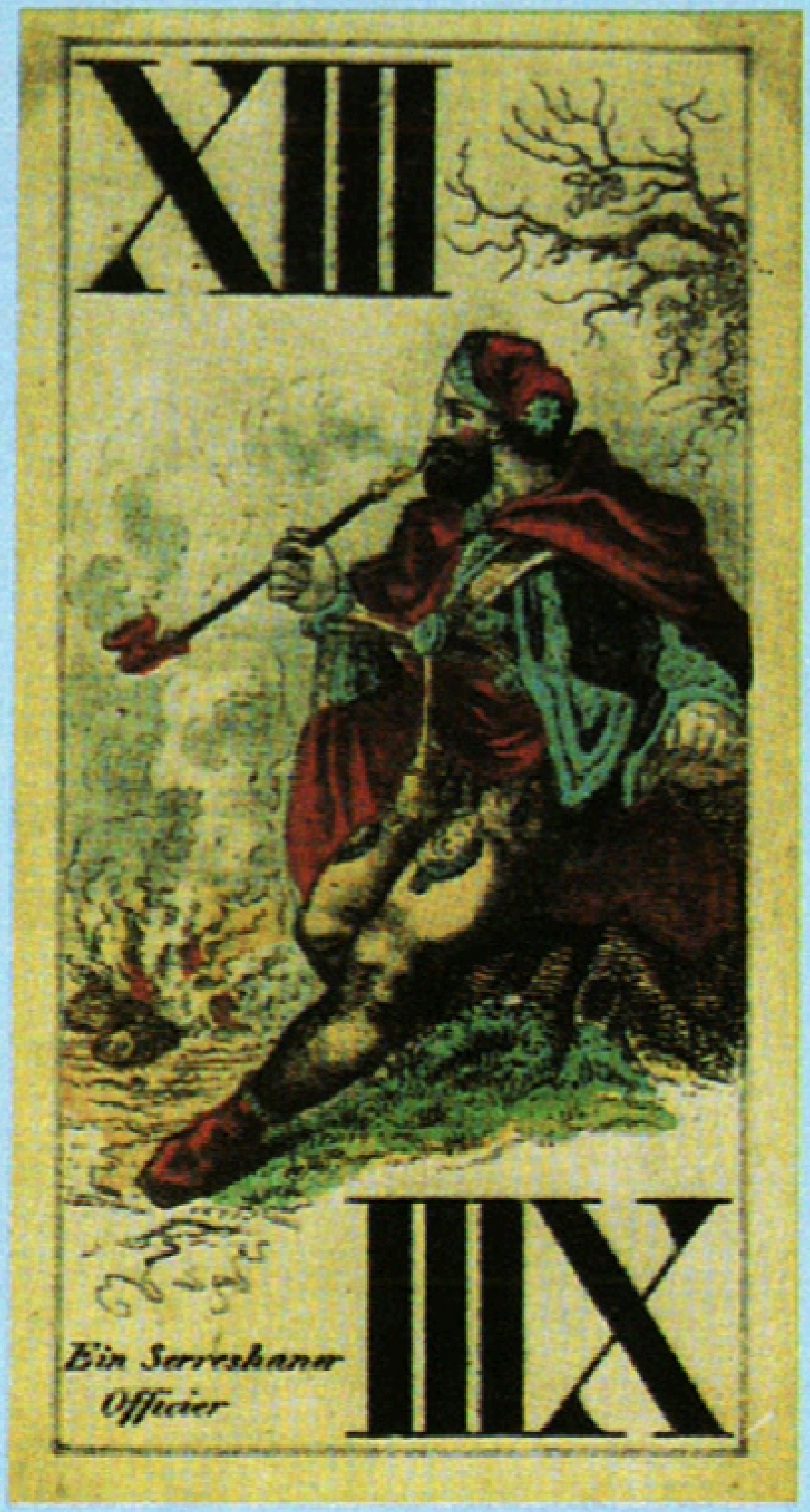
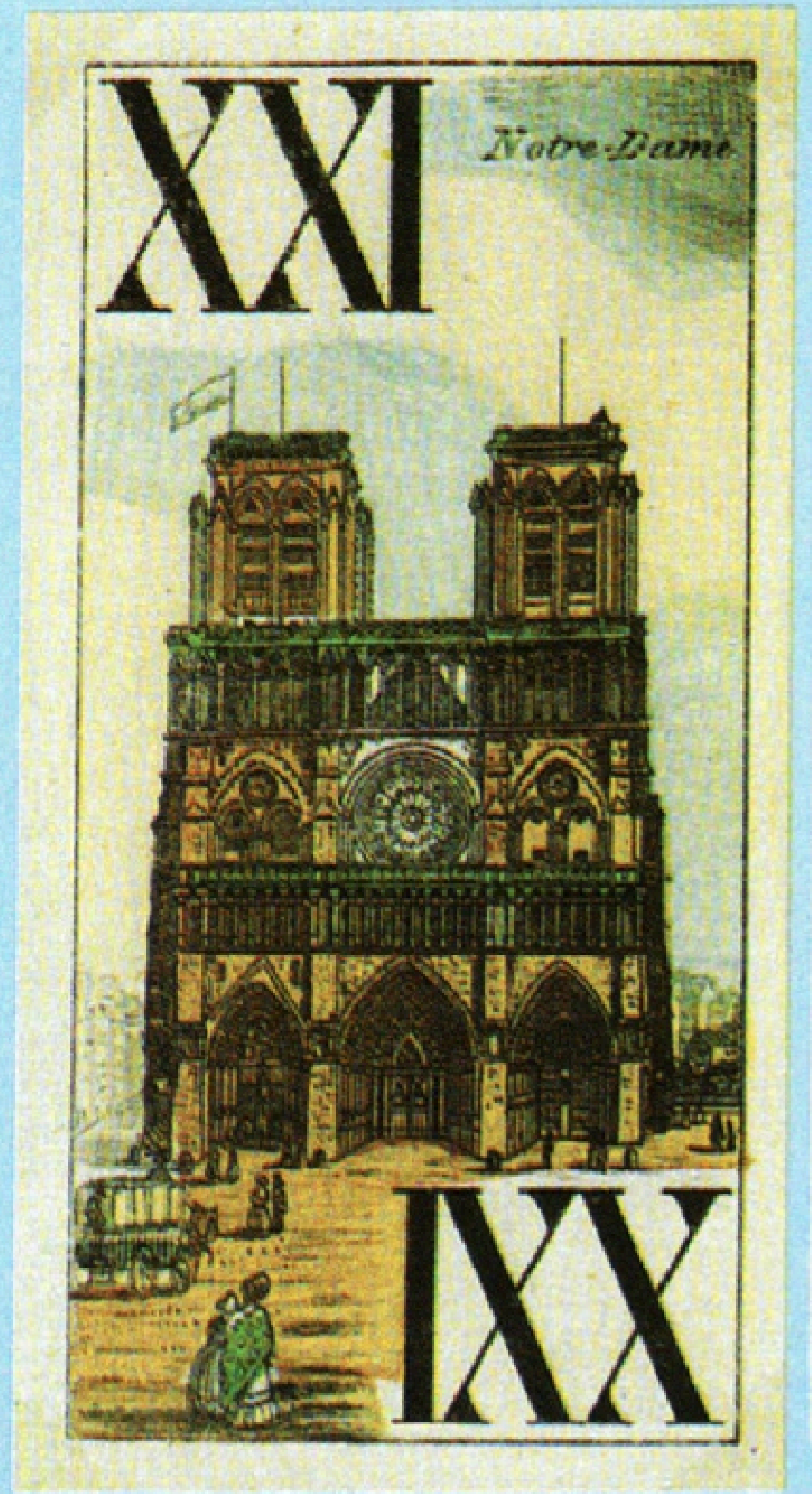
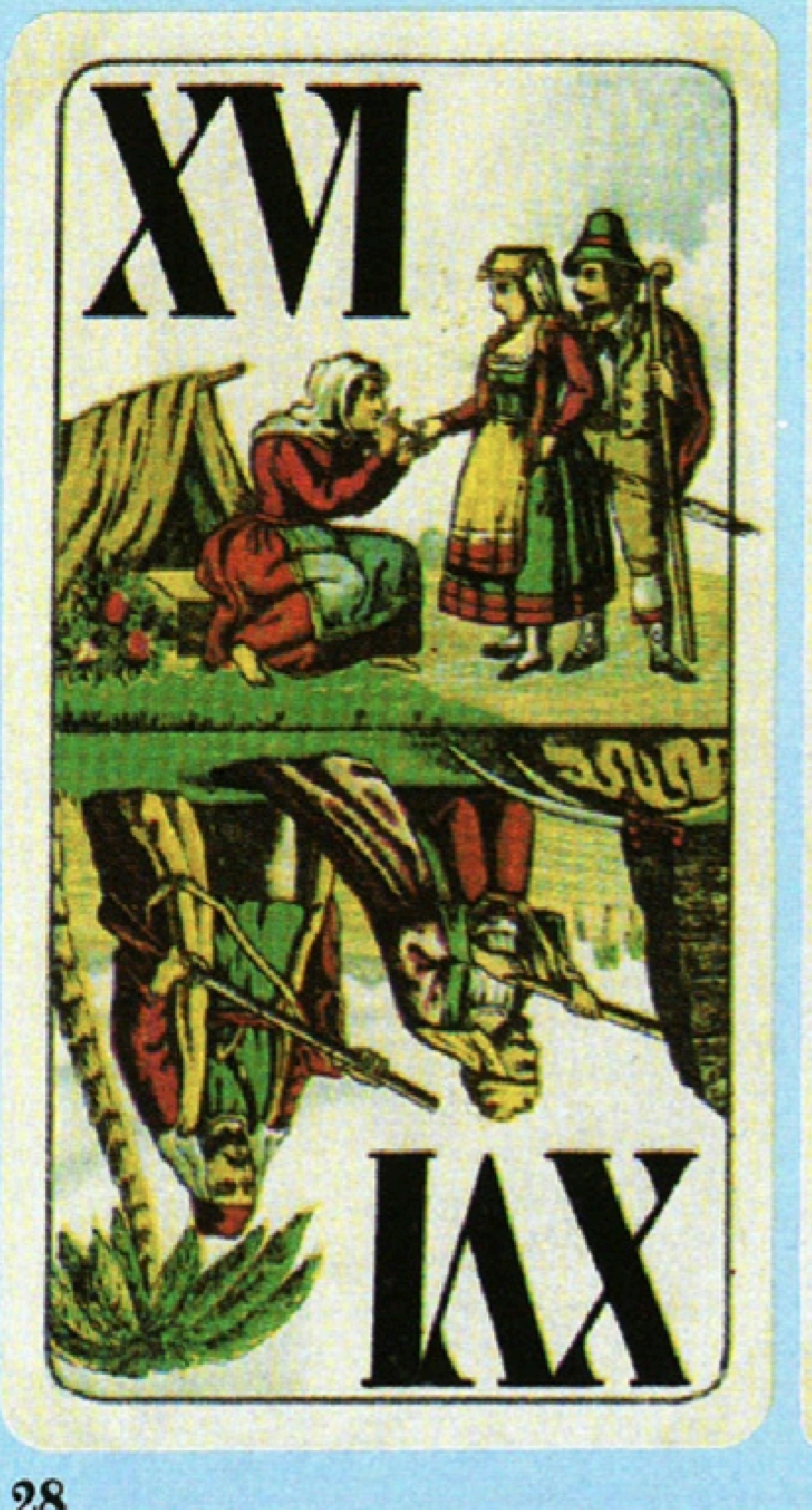

XIII
Ein Serreshaner
Officier
XIII

26


XXI
Notre Dame
XXI

27



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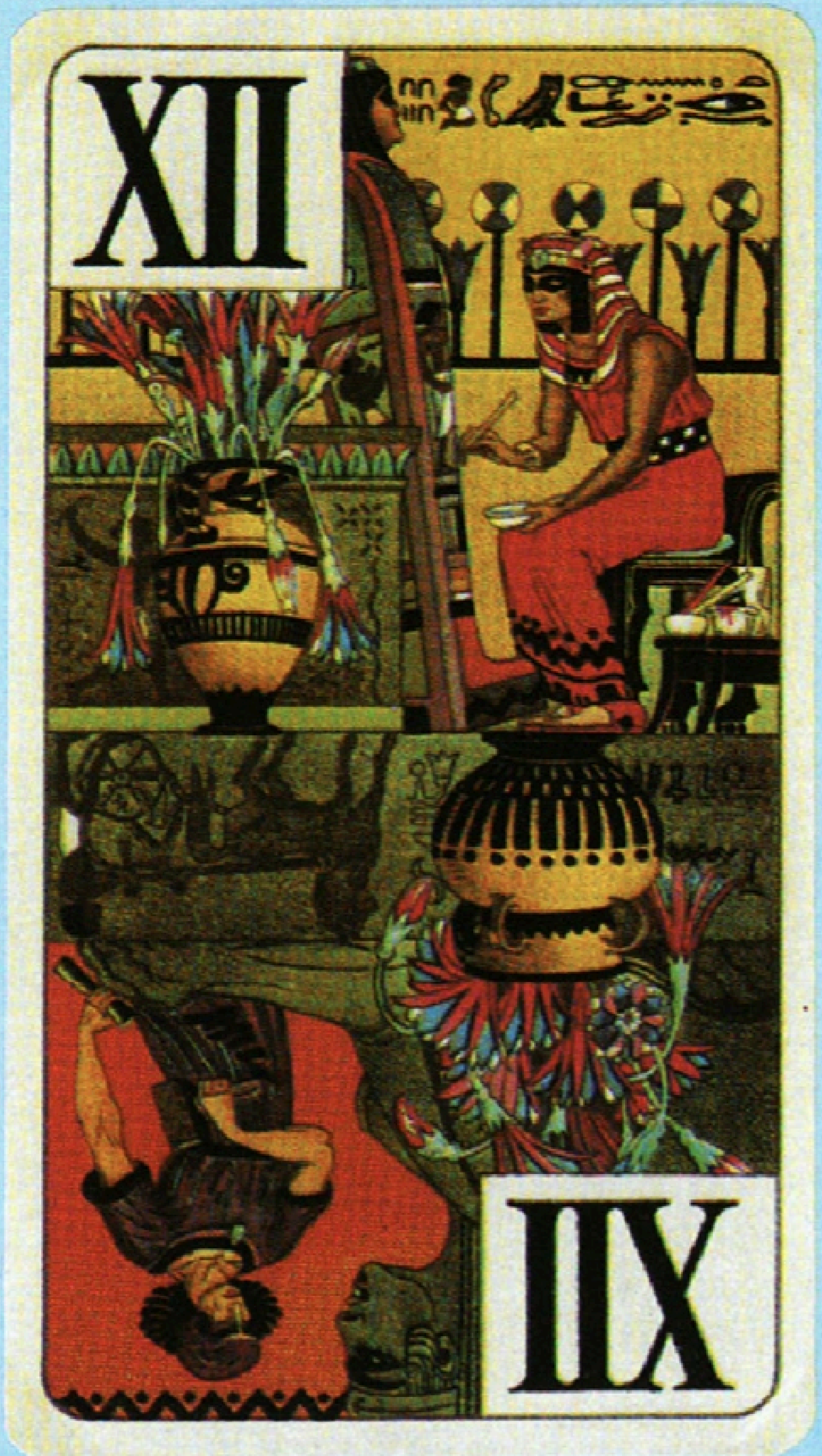


29

24. 17 Crowning of Empress Josephine by Napoleon, early nineteenth-century.

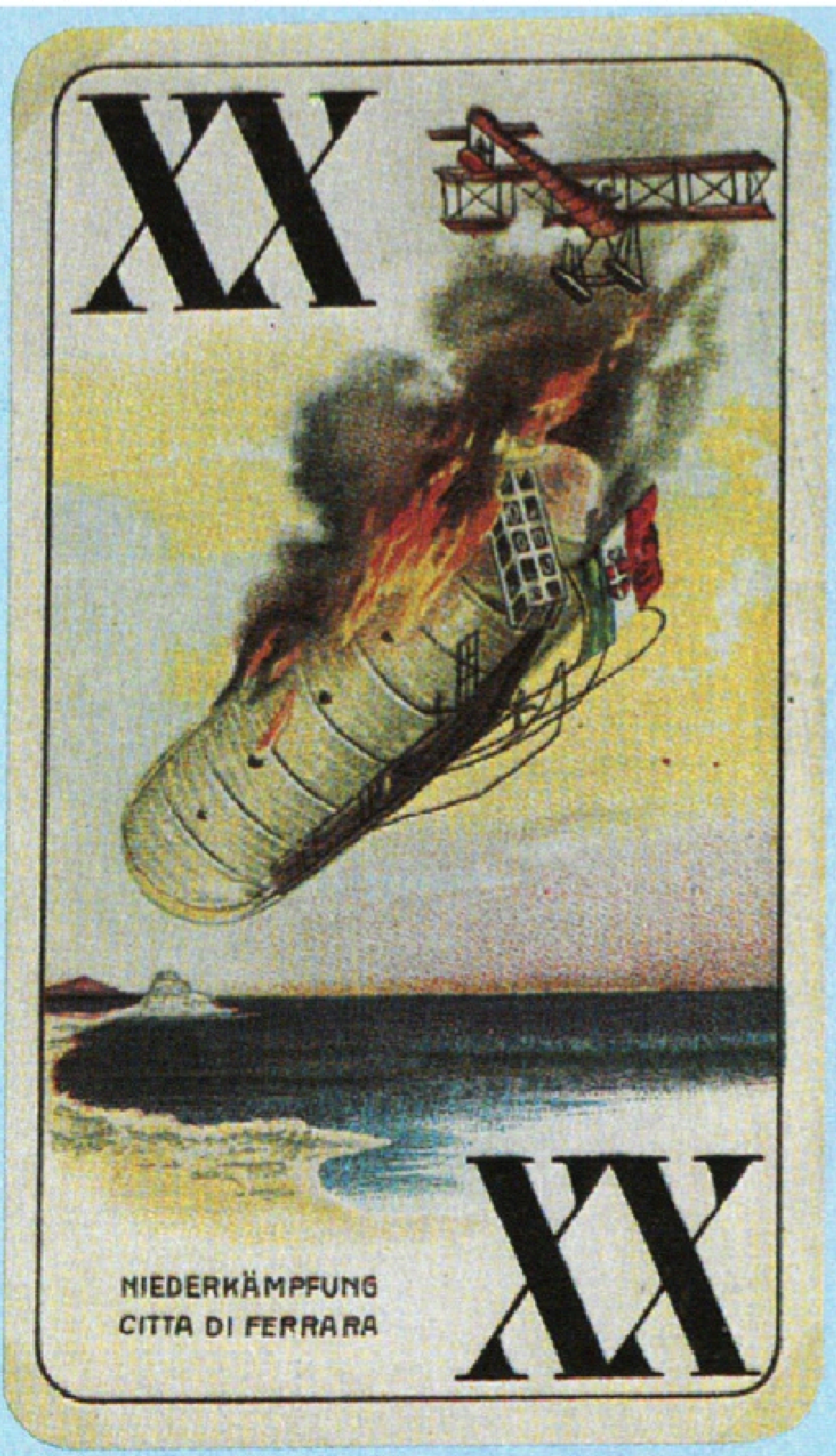
25. VIII Chinese tarock by Ferd Piatnik vorm a Moser, Vienna, 1860.

26. XIII Military tarock by Jos Glanz, Vienna, circa 1854.

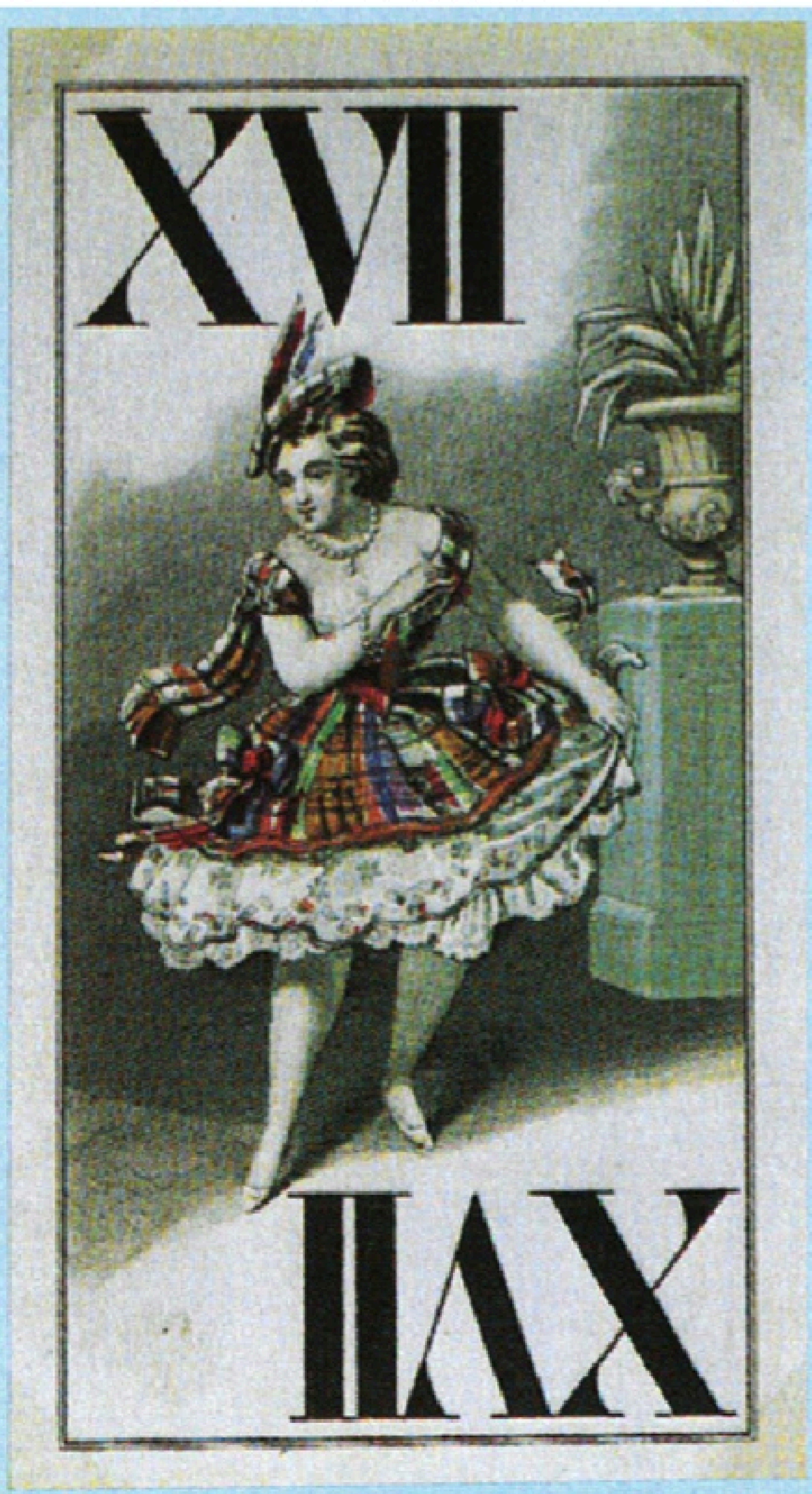
27. XXI Notre Dame from Paris Scenic tarock by Jos Glanz, Vienna, 1855.

28. XVI Rural sçene from Ladies tarock No. 162 by Ferd Piatnik & Sohne, Vienna, nineteenth-century.

29. XII Exotic tarock for Austrian-Lloyd Shipping Lines by Modiano, Trieste, 1900.


XX
NIEDERKÄMPFUNG
CITTA DI FERRARA
XX

30



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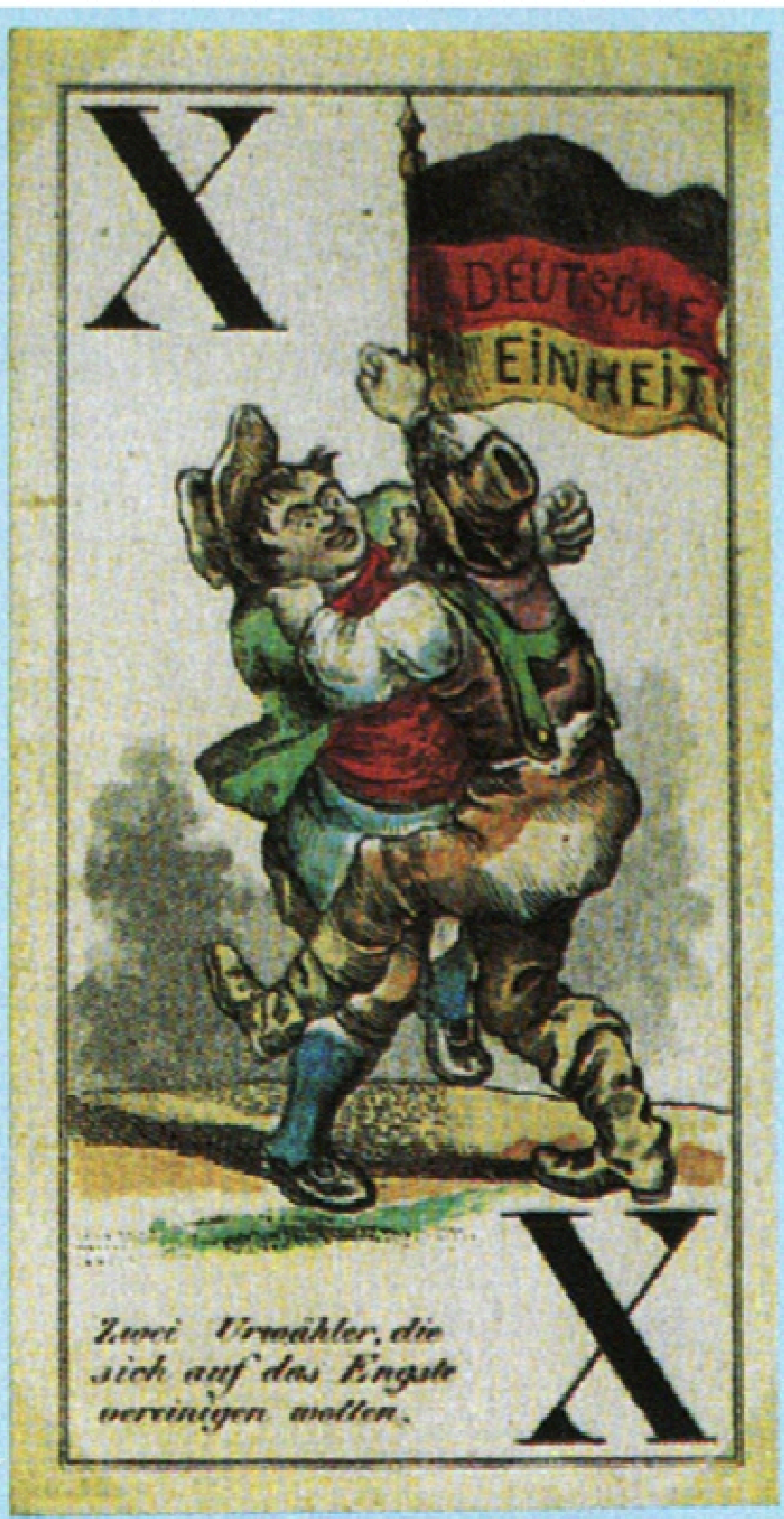
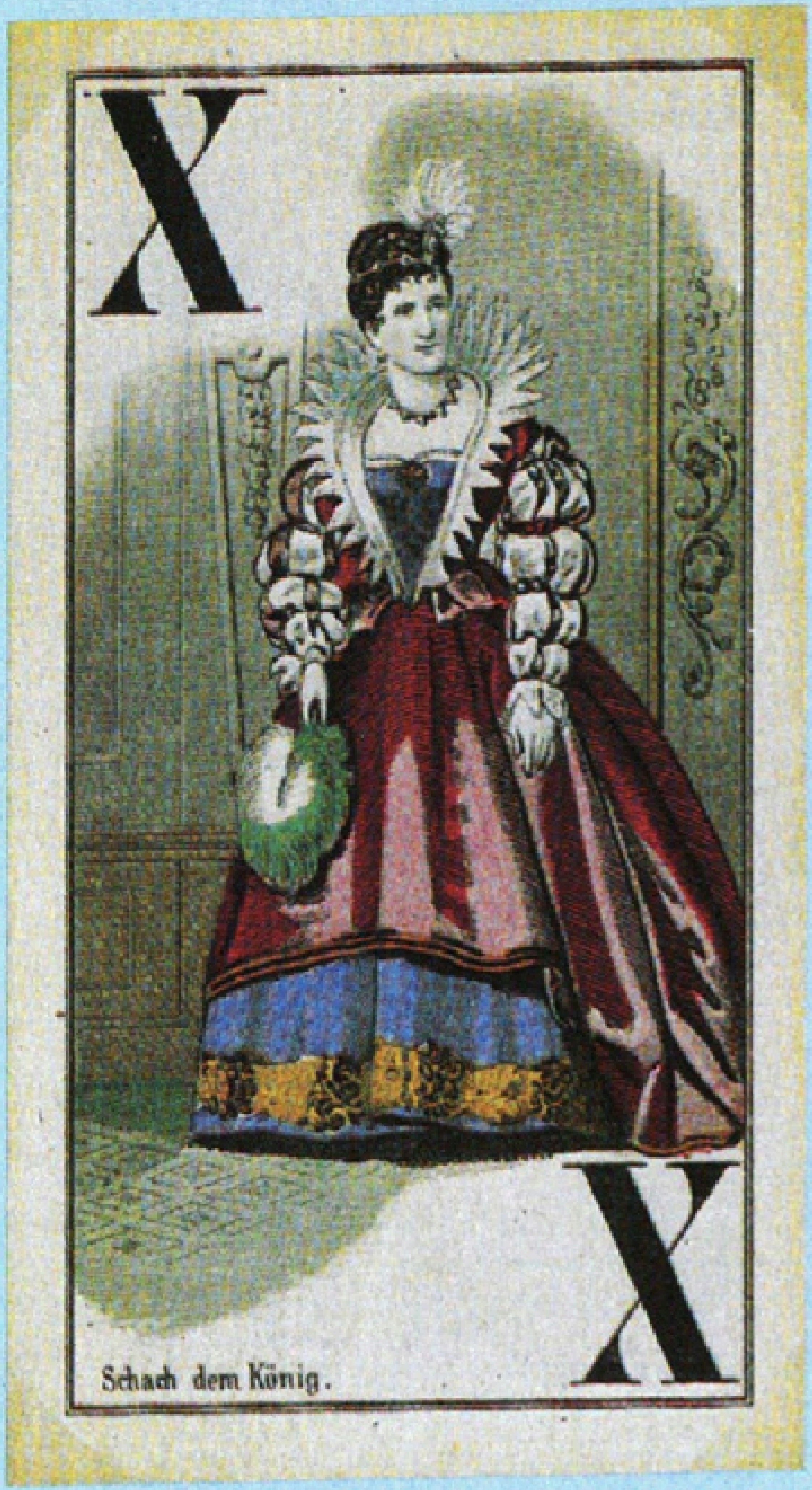
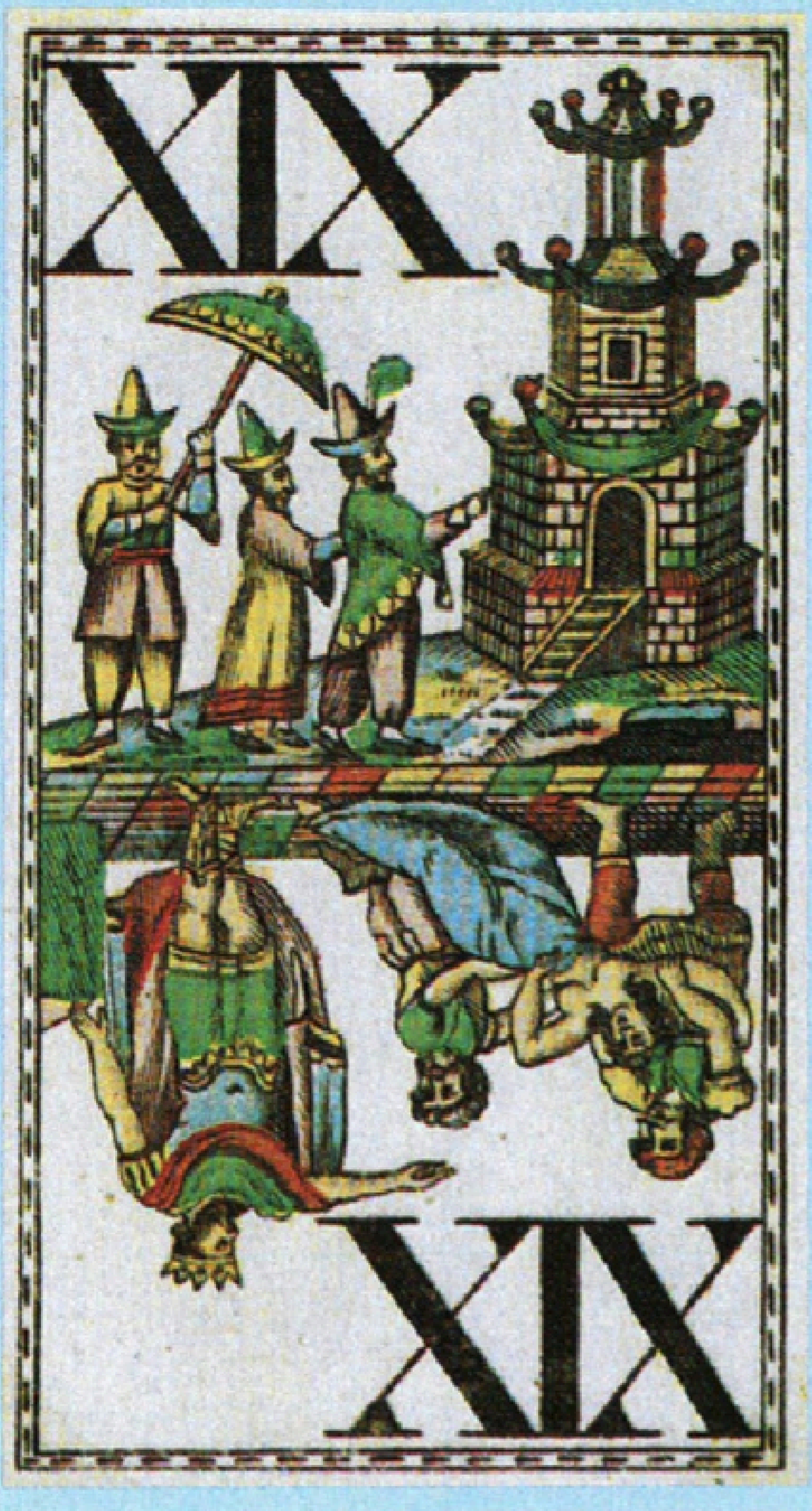

X
DEUTSCHE EINHEIT
Zwei Urwähler, die sich auf das Engste vereinigen wollen.
X

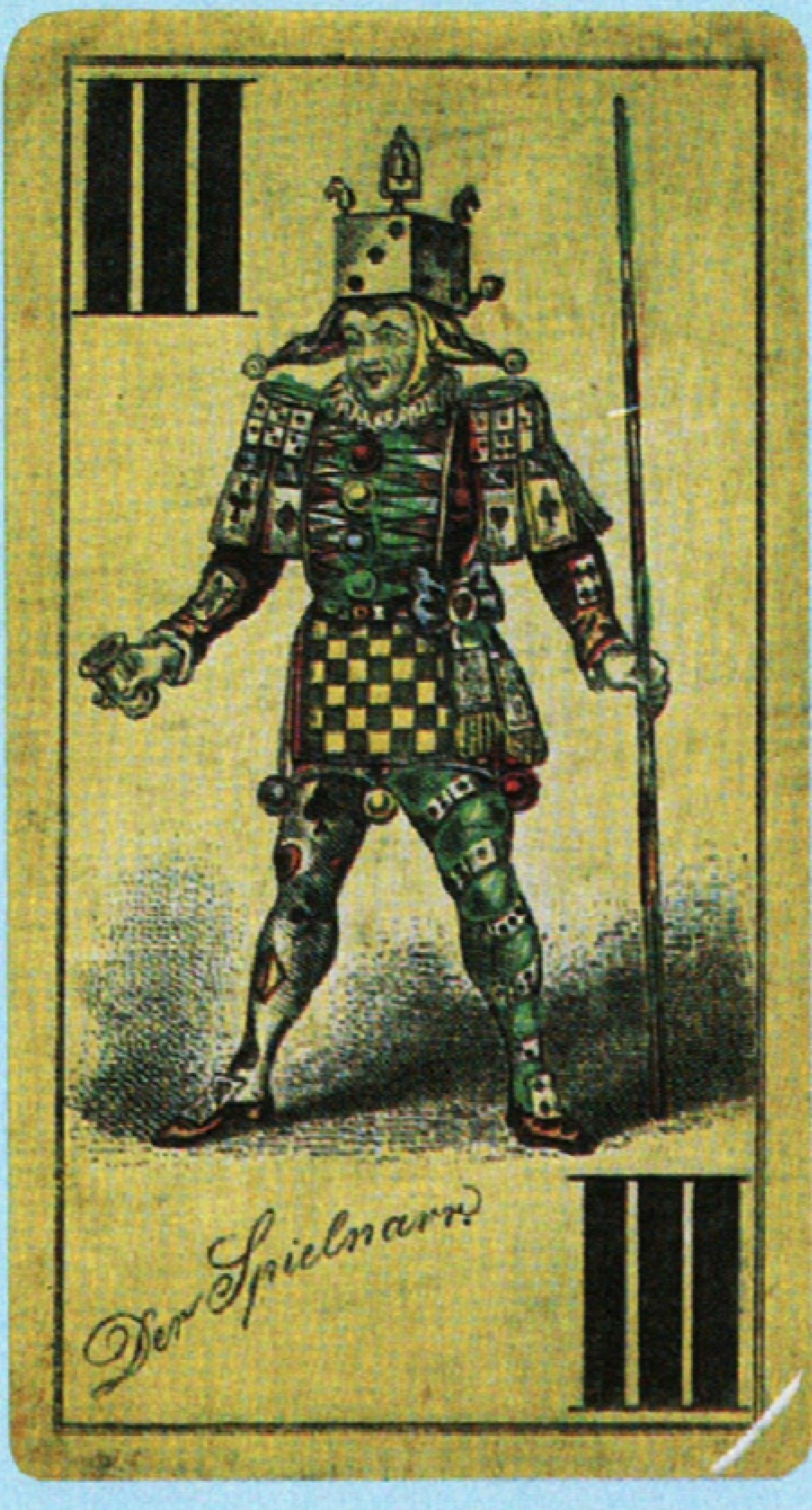
32

34


X
Schach dem König.
X

33




III
Der Spielnarr
III

3

30. *XX World War I Soldaten tarock No. 217 by Ferd Piatnik & Sohne, Vienna, 1918.*

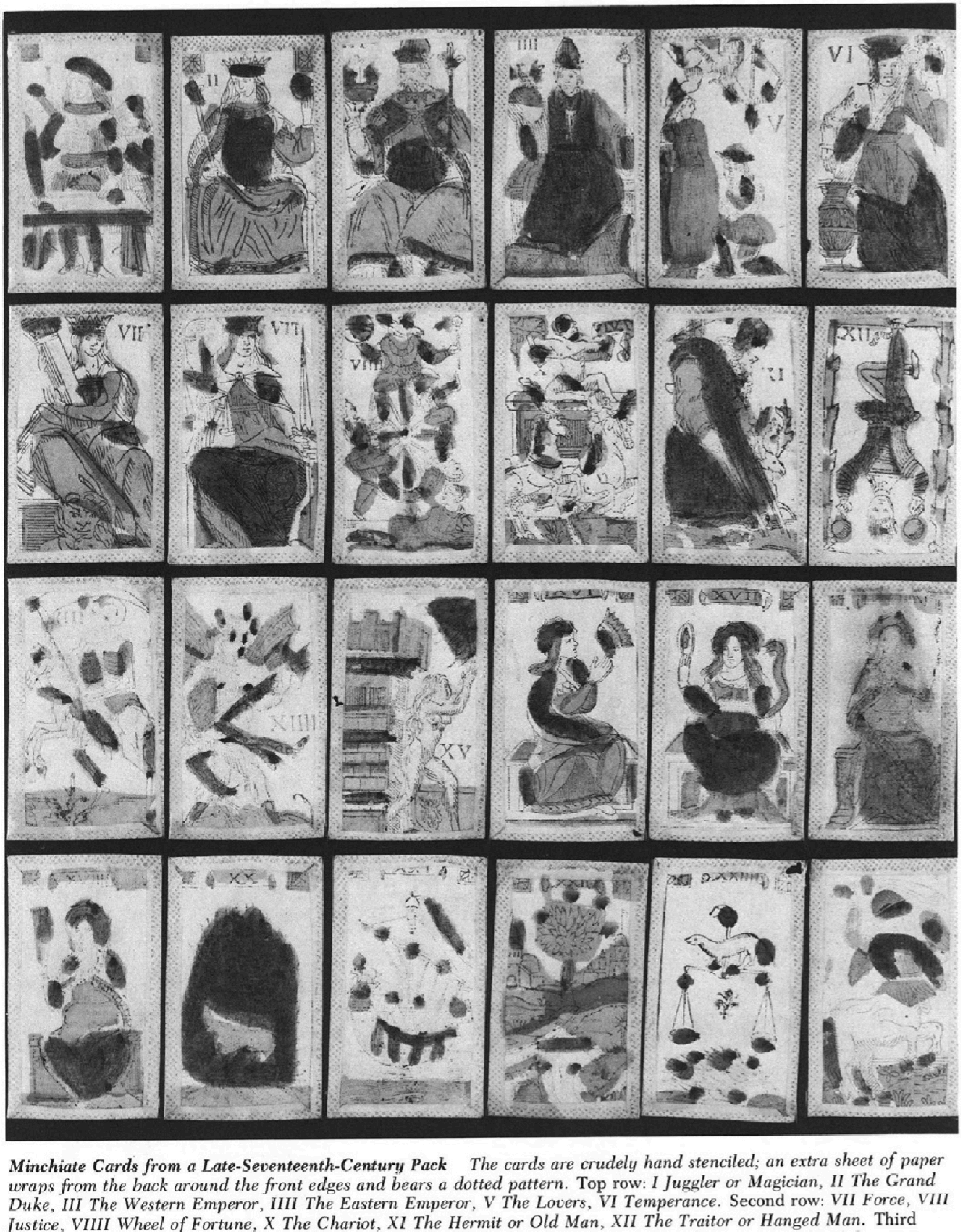
31. *XVII Dance tarock by E. Knepper, Austria, 1866.*

32. *X Revolution of 1848 tarock designed by Anton Elfinger and published by Jos Glanz, Vienna, 1848.*

33. *X Opera tarock by C. Titze and Schinkay, Vienna, circa 1860.*

34. *XIX Allegorical tarock by Joseph Estel, Vienna, 1820.*

35. *III Fool's tarock designed by Josef Surch and published by Ferd Piatnik & Sohne, Vienna, 1860-1865.*

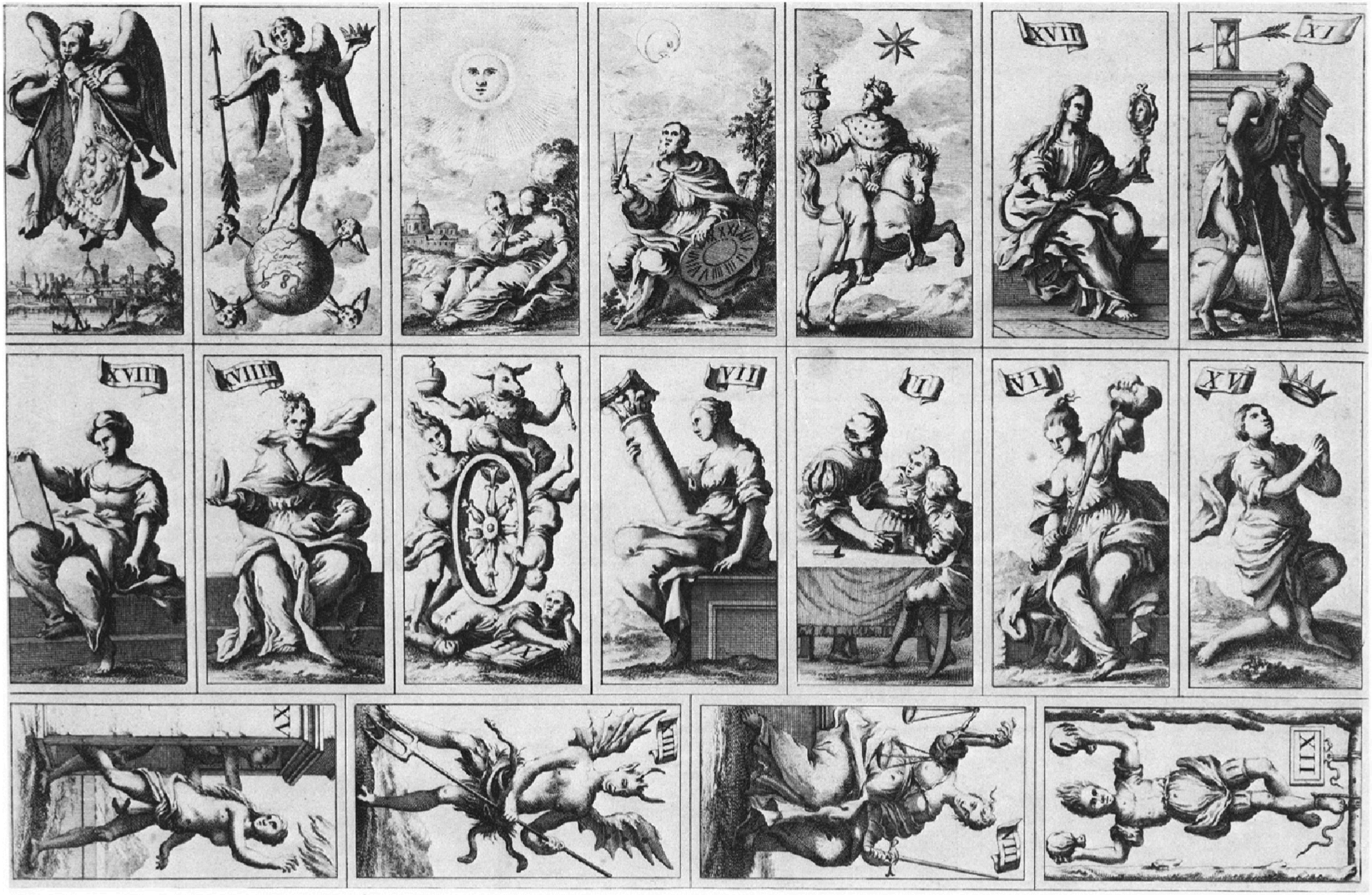


Collection of the author

Minchiate Cards from a Late-Seventeenth-Century Pack *The cards are crudely hand stenciled; an extra sheet of paper wraps from the back around the front edges and bears a dotted pattern.* Top row: *I Juggler or Magician, II The Grand Duke, III The Western Emperor, IIII The Eastern Emperor, V The Lovers, VI Temperance.* Second row: *VII Force, VIII Justice, VIIII Wheel of Fortune, X The Chariot, XI The Hermit or Old Man, XII The Traitor or Hanged Man.* Third row: *XIII Death, XIIII The Devil, XV The Tower, depicting a nude figure fleeing from the tower instead of the customary falling figure, XVI Hope, XVII Prudence, XVIII Faith.* Bottom row: *XVIIII Charity, XX Fire and XXI Water, two of the four natural elements, XXII Earth, XXIIII Libra, the zodiac sign of the balance or scales, and a knight of swords represented by a centaur. The Libra card also has a small fleur-de-lis mark of identification between the two scales.*

Minchiate Cards from an Ornately Engraved Uncut Sheet, Circa Eighteenth Century Top row: *The Last Judgment, The World, The Sun, The Moon, The Star, XVII Prudence, XI The Hermit or Old Man.* Second row: *XVIII Faith, XVIIII Charity, Wheel of Fortune, VII Force, I The Juggler, VI Temperance, XVI Hope.* Bottom row: *XII The Hanged Man, VIII Justice, XIIII The Devil, XV The Tower, which depicts a woman fleeing from a grasping figure in a doorway.*

Collection of the author



pack are generally smaller in size than tarot packs, and up to the end of the eighteenth century most cards had wraparound edges. Some early minchiate packs comprised as many as 120 cards per deck but these decks did not gain favor because of the unwieldy quantity of cards.

Tarocchini of Mitelli The Tarocchini of Mitelli pack, an artistic rendition of the Tarocchini of Bologna pack, is comprised of sixty-two cards designed by the engraver Giuseppe Maria Mitelli in 1664. The pack consists of twenty-two *atouts* and forty suit cards. The subjects on the *atouts* and court cards are fancifully treated in a departure from the usual card designs. The *atutti* are without titles and numbers except for four numbered *atutti*, which are Moors or satraps. The female and male Popes become two bearded Popes, and The Empress and Emperor are made into the sovereigns of the West and East.

Tarocco Siciliano Tarocco Siciliano packs total sixty-four cards—twenty-two Major Arcana and forty-two Minor Arcana. The cards are short, in conformity with the regional cards of the area, and the figures are squat in appearance. The Major Arcana cards in Sicilian tarot packs are numbered in Arabic and untitled, except for the Jester, which is both unnumbered and untitled, and *Miseria*, which is unnumbered but bears its title in a ribbon at the top of the card. The trump cards contain several variations from the trumps in standard tarot packs. The Juggler sits behind a table with an open sack of gold coins instead of the usual four suit signs. Temperance pours liquid into an urn resting on the ground instead of holding both urns in her hands. The Hanged Man is suspended from a branch of a tree by a noose around his neck instead of around his ankle. The Hermit holds a flickering lamp of knowledge. The Ship is substituted for The Devil. The windowless Tower is shown undamaged and lacks the lightning bolt customarily depicted on this card in tarot packs. The Star is supported by a horseman. The Moon, partially surrounded by an ominous cloud, rises above a woman who stands near a sleeping man. The Sun, also with its ominous cloud, bears witness to two men fighting each other. Atlas supports a globe of the world encircled with zodiac signs along the equator. The highest card, Jupiter, a substitute for The Angel, is shown with lightning bolts in his hand while an eagle stands at his side. The card called *Miseria* depicts a beggar chained to a stone block and holding a bowl in his outstretched left hand. The trumps in Sicilian tarot packs are: The Fool or Jester, 1 The Juggler, 2 The Empress, 3 The Emperor, 4 Constancy, 5 Temperance, 6 Fortitude, 7 Justice, 8 The Lovers, 9 The Chariot, 10 The Wheel of Fortune, 11 The Hanged Man, 12 The Hermit, 13 Death, 14 The Ship, 15 The Tower, 16 The Star, 17 The Moon, 18 The Sun, 19 The World, 20 Judgment and the unnumbered Beggar known as *Miseria*. The court figures are single-ended and the valets, or jacks, are female and wear shields with ornate faces. Suit marks are Italian-Portuguese.

OTHER SIMILAR PACKS

Mamluk playing cards and *trappola* packs are sometimes confused with tarot cards. In addition, although early "hunting" or falconer cards from the fifteenth century are different from *tarocchi* designs, they deserve mention since they were developed at about the same time as early *tarocchi* packs.

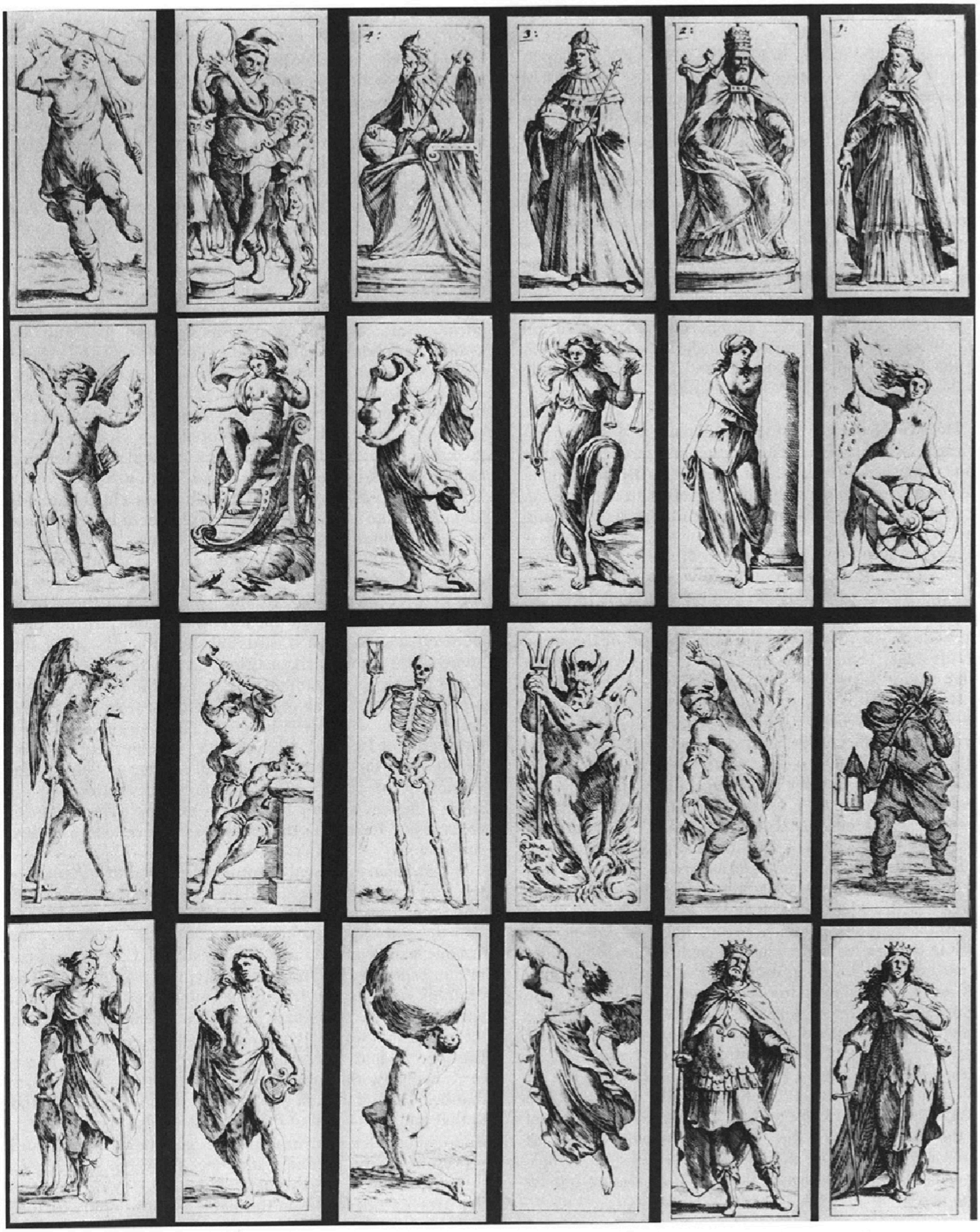
Mamluk Mamluk playing cards may have originated in Turkey or they may have been brought from Asia to Turkey and possibly Europe as predecessors of early Italian suited cards. There exist forty-seven hand-painted Mamluk cards from two incomplete packs that date from around the fifteenth century. Each deck totaled either fifty-two or fifty-six cards when complete.

Mamluk cards are long and narrow, measuring about 252 by 96 mm., and were first described in 1939 by L. A. Mayer, who saw them in the Treasury of the Topkapi Sarayi Museum, Istanbul. Mayer believed the pack comprised five suits: swords, polo sticks, staffs, cups and coins. However, further study indicates that the so-called staffs are polo sticks. Thus, Mamluk cards comprise the four suits of swords or scimitars, polo sticks, cups and coins or circles; the swords have double curves and some of the polo sticks are topped with elephant heads. The court or face cards total either twelve or sixteen; they contain Arabic writing on top and bottom and are represented by a king *(malik)*, a governor, lieutenant or viceroy *(na'ib)*, and a second governor, second lieutenant or second viceroy *(na'ib thani)*. The fourth possible court card in each suit is a helper or aide *(ahad al-arkan)*; however, some researchers believe these so called helper cards are in fact the kings.

Five of the forty-seven extant cards—second governor and ace of polo sticks, nine and ten of staffs and two of coins—were painted by a different hand than the others; they probably belong to the second pack but possibly they were created to replace cards missing from the main set. Some of the cards contain titles, sayings or invocations at either the top and bottom panels or only the bottom panels. According to Jan Bauwens, a Belgian researcher, the calligraphic texts were deciphered by Professor Tang of the University of Istanbul. For example, the king of cups says, "With the sword of happiness I shall redeem a beloved who will afterwards be my wife." The lieutenant of sticks says, "I am as a flower, a string of pearls is my sail." The helper of coins says, "Rejoice in the happiness that returns as a bird sings its joy."

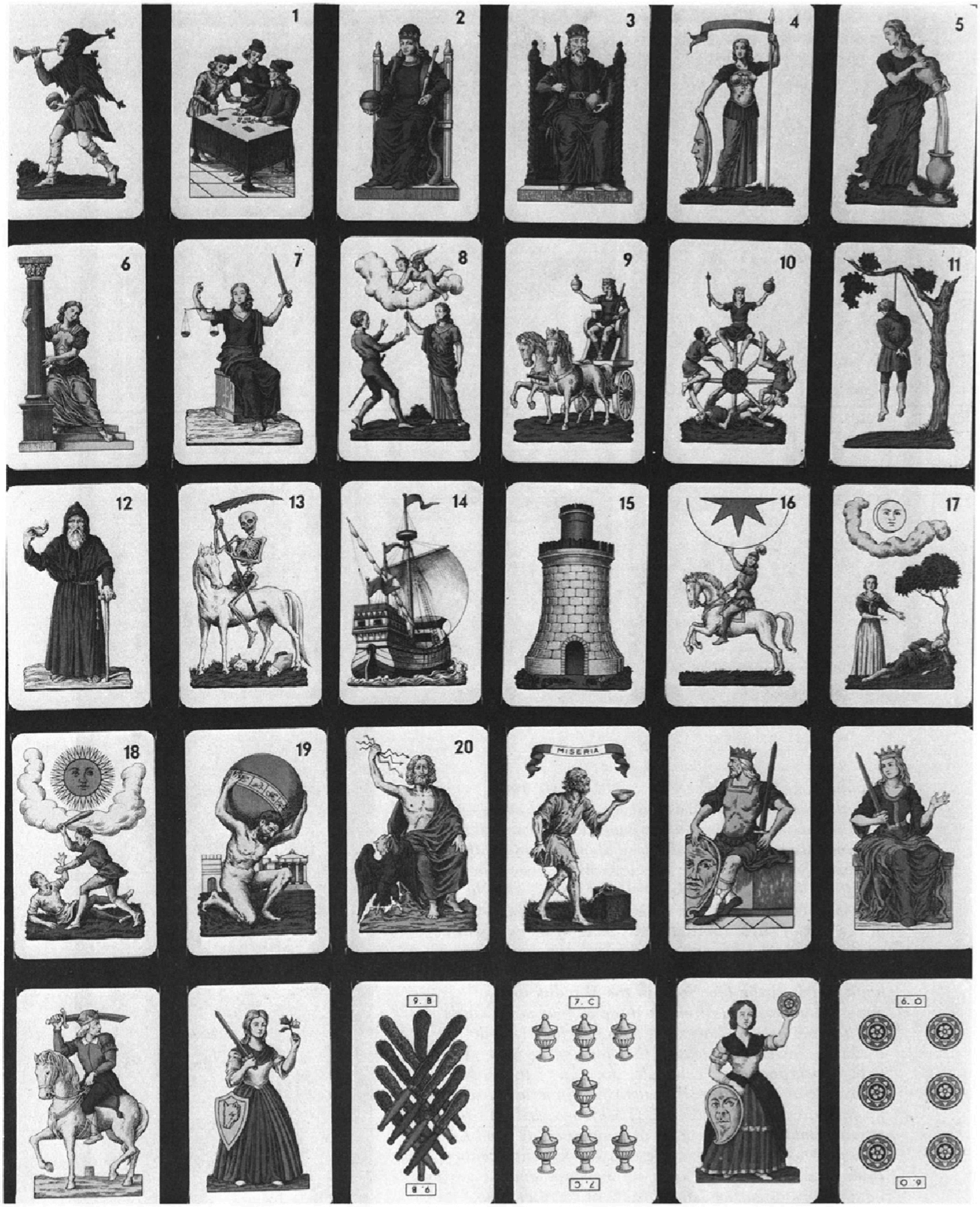
European influence eventually caused the lieutenant of the Arabic pack to be replaced by the queen found in Italian and French packs, and the suit of polo sticks to be turned into the suit of staves or batons. According to Mayer, the ornamentation on the cards is suggestive of Circassian decoration, especially in illuminated Egyptian manuscripts. The Mamluk pack has no trump cards and it is not a *tarocchi* pack, but these cards may constitute an important link in the migration of early playing cards from the East to Europe. Richard Ettinghausen describes a fragment of a card (probably the four of cups), from a third Arabic pack that bears an arc with flower designs, ornamentation similar to that found on some of the Mamluk cards. The fragment, comprising half a card, may predate the Mamluk cards and represent early Arabic influence in Egypt. Bauwens theorizes that the words *naype* and *naibi* may derive from the Arabic word found on the lieutenant or deputy card in the Mamluk pack, thus suggesting that the name for a pack of cards actually derives from the title on one of the cards.

Trappola Trappola packs, which had their origin in the fifteenth century, are sometimes confused with tarot decks. *Trappola* cards are long and narrow, similar in shape to tarot cards, and they contain Italian suit designs of swords, staves, cups and coins, although the pictorial execution varies depending upon the artist. *Trappola* packs con-



Reprinted from *Bologneser Tarockspiel*

Tarocchini of Mitelli cards Top row: *Dancing Fool, Juggler who plays and dances, bearded Emperor, Emperor, seated bearded Pope, standing bearded Pope.* Second row: *Blindfolded Cupid, Venus, Temperance, Justice, Strength or Force, Fortune.* Third row: *Old man or Father Time on crutches, a man about to strike a sleeping boy with a mallet (suggestive of The Traitor or The Hanged Man), Death holding an hourglass and a scythe, the Devil sitting upon fire, a young man struck by lightning (similar to the Lightning-Struck Tower), a rag picker with a lantern beneath a six-pointed star.* Bottom row: *Diana beneath the moon, Apollo highlighted by the sun, Atlas holding the world, an angel sounding its trumpet, the king and queen of swords. The ace of cups (not shown) contains a female bust in an oval shield; beneath the medallion is a pedestal containing Mitelli's name. The coat of arms of Bentivoglio of Bologna, the family for whom the hand-colored etchings were executed, also appears on the ace of cups. Several of these packs exist today in the British Museum and other depositories.*


1
2
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13
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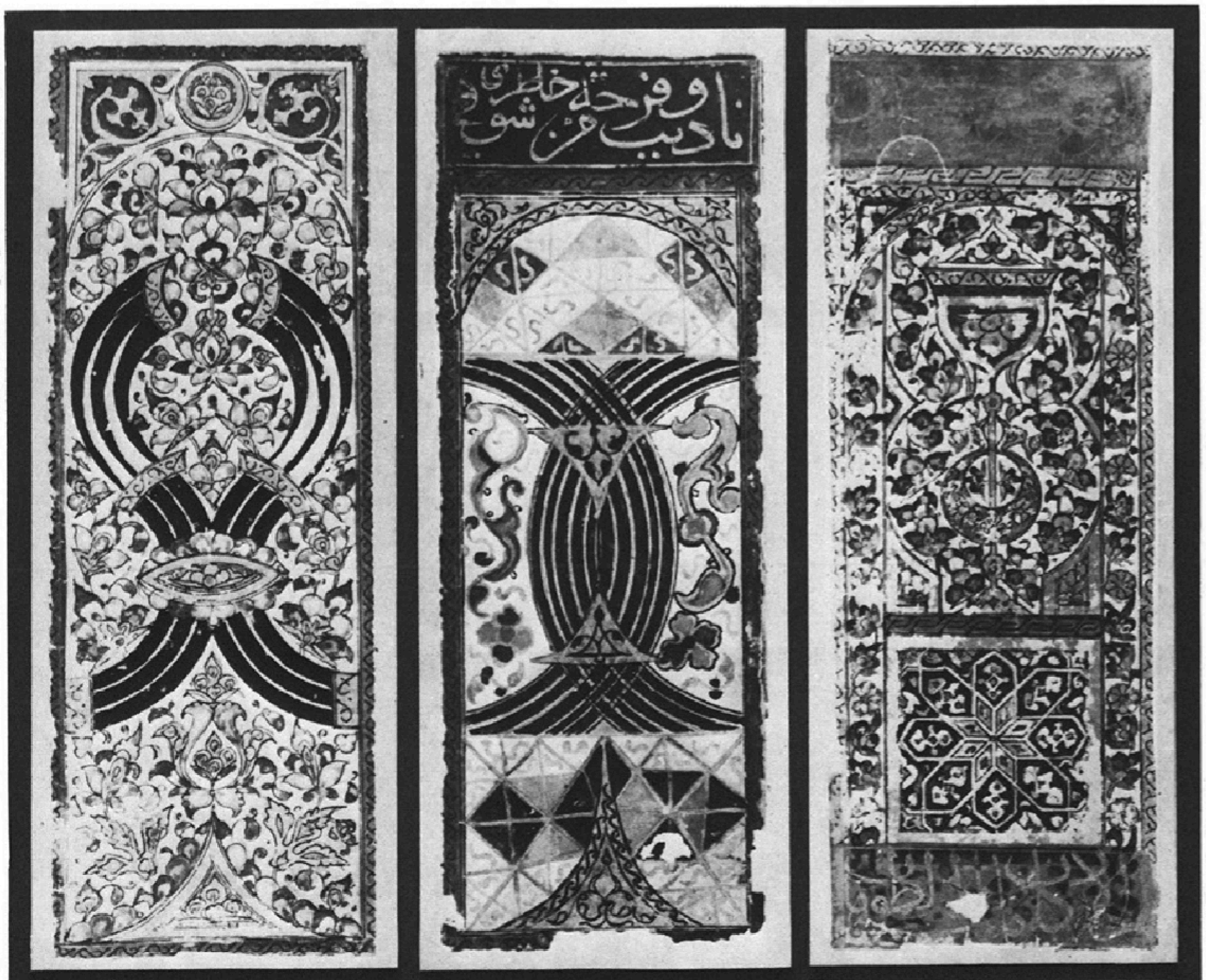
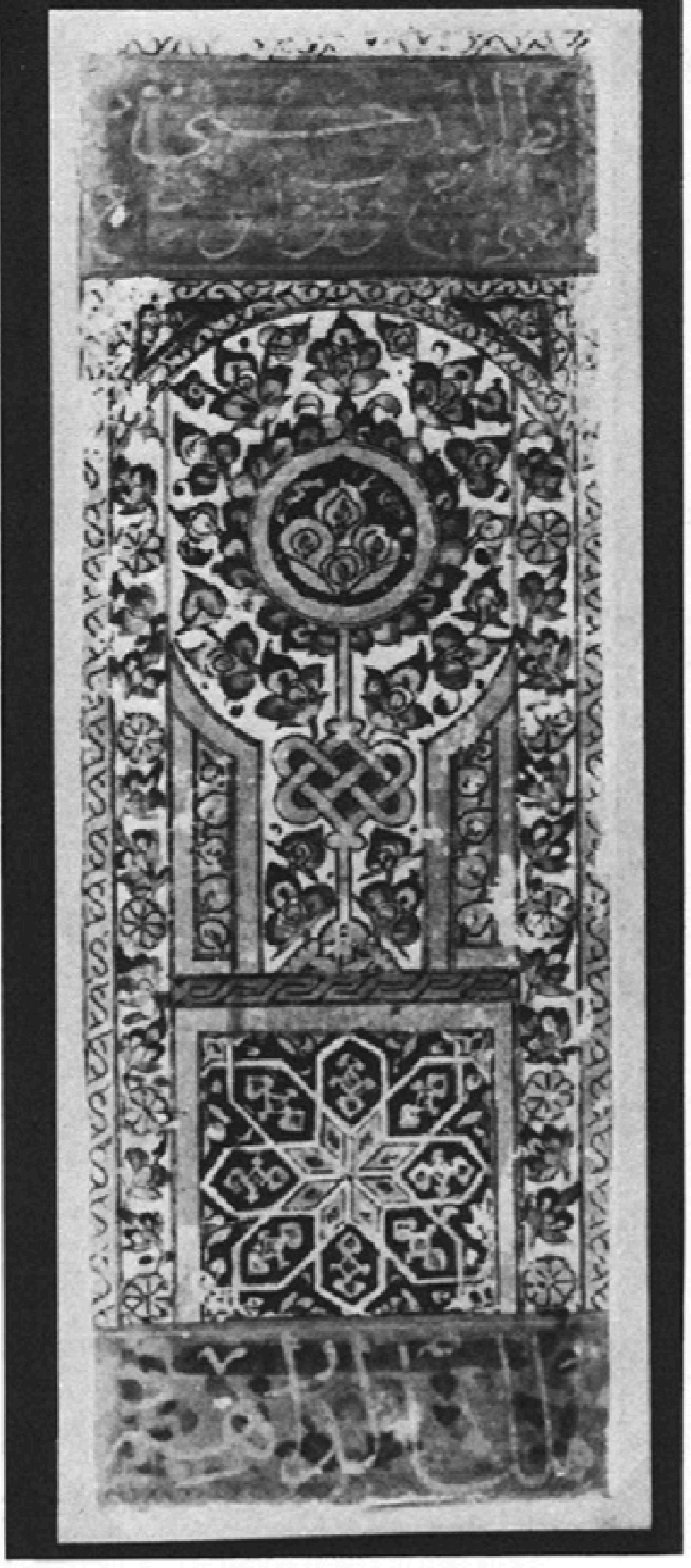
15
16
17
18
19
20
MISERIA
9. B
7. C
6. O

Collection of the author

Tarocco Siciliano Cards *From Modiano, Italy. Trumps are numbered in Arabic in upper right and untitled except for* Miseria. *In addition to the twenty-two Major Arcana cards, the eight Minor Arcana cards shown above are king, queen, knight and page (female) of swords, nine of batons, seven of cups, valet (female) and six of oros or coins.*

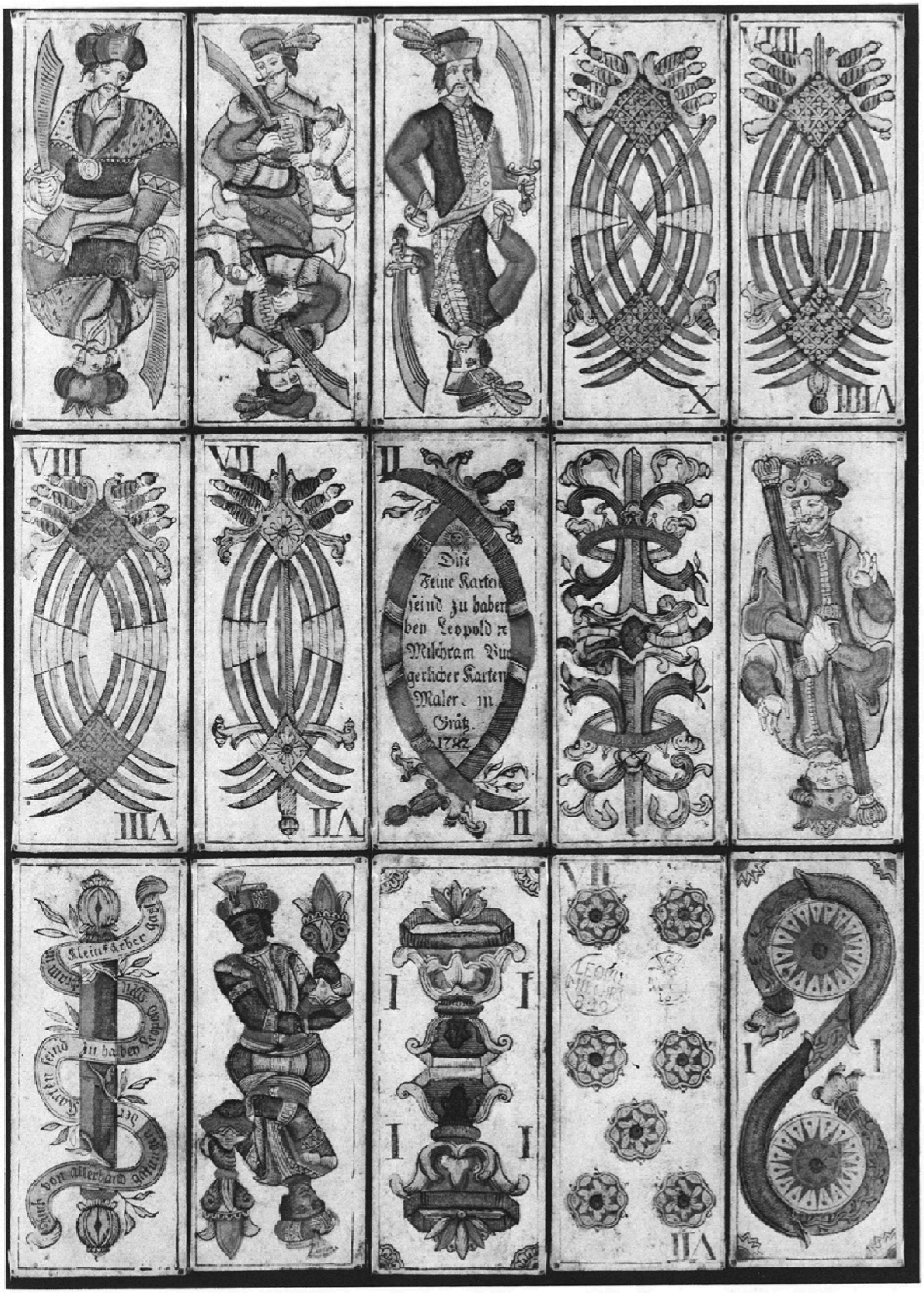
Collection of Topkapi Sarayi Museum, Istanbul



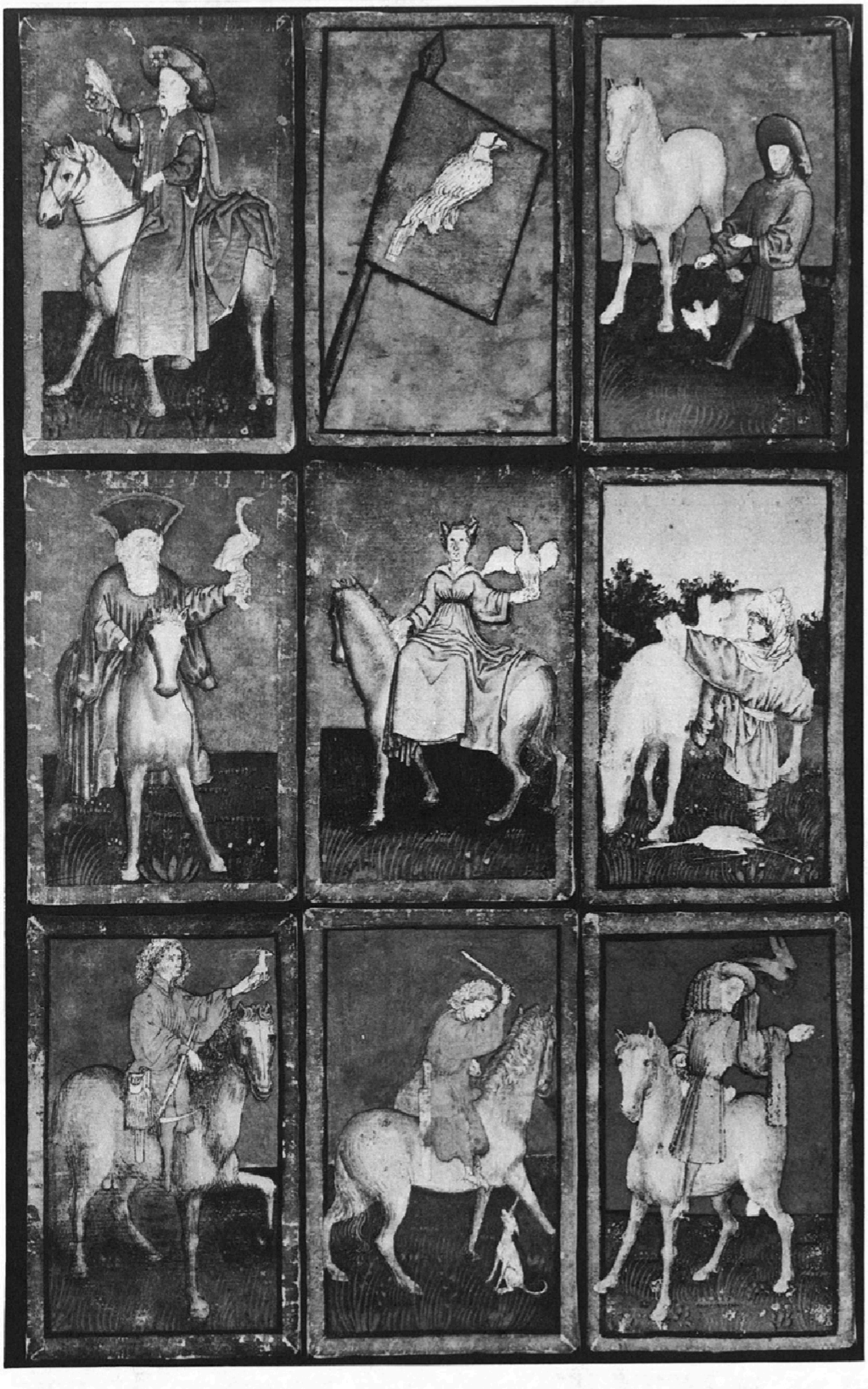


Mamluk Cards *These cards evince a style and structure—four court cards and ten numeral cards—that may be the missing link in the migration of cards into Europe. Mamluk cards date from about the fifteenth century. Cards shown are* (top left) *six of swords or scimitars, ten of polo sticks, staffs or staves, and the second governor or helper* (ahad al-arkan malik at-tuman) *in the suit of cups;* (bottom right) *king of coins* (malik ad-darahim). *The ten of staves apparently comes from another Mamluk deck because the artwork is by a cruder hand. Each of the four suits in the Mamluk deck apparently consisted of either three or four court cards and ten pip cards. Consistent with religious Islamic tradition, instead of pictures the court cards have panels with inscriptions and, as a rule, the sign of the suit appears only once on each court card, practically taking up the entire space available. If Mamluk cards are the missing link in the migration of playing cards from Asia to Europe, then it is conceivable that the fifteenth-century Italian suit signs of* spade, bastoni, coppe *and* denari *are adaptations of earlier Islamic suits of scimitars, polo sticks, cups and coins. Polo sticks, not generally recognizable in Europe, may have been stylized as staves and batons.*

Collection of Albert Field


Dise
Feine Karten
seind zu haben
bey Leopold
Milchram Bur
gerlicher Karten
Maler in
Grätz
1782
Kleinfarber gasse
zu haben
Karten seind
von allerhand gattungen
der
LEOPOLD MILCHRAM 1829

Trappola Pack *These cards were printed from woodcuts and hand stenciled in Graz by Leopold Milchram, town card maker, as evidenced by the two of swords, which shows the year 1782 as the date of the original woodcuts. However, the tax stamp on the seven of coins dates from 1829, the year the pack was actually produced and sold. The court cards are double-ended and contain Roman numerals. The pip cards are also double-ended and Roman-numbered. Cards shown are* (top row) *king, knight, page, ten and nine of swords;* (middle row) *eight and seven of swords, two of swords, ace of swords and king of staves;* (bottom row) *ace of staves with an inscription in a ribbon running from bottom to top of the card announcing the availability of various types of cards at Milchram's located on Kleinfarbergasse, page of cups, two of cups, seven of coins with tax stamp and two of coins. Cards measure 144 by 59 mm.*



Collection of Kunsthistorisches Museum, Vienna.

The Pack of Princely Hunting Cards of Ambras *Reprint in 1969 by Edition Leipzig, Germany, of the original Ambras Hofjagdspiel pack, circa 1440–1445, presently owned by the Kunsthistorisches Museum, Vienna. This is one of the earliest existing German packs; the pictures present a story of falconry.* Top row: *King of falcons carries a falcon on his red leather gauntlet; ten of falcons contains a flag bearing its suit sign; underknave shows a falcon in the lower half of the card.* Middle row: *King, queen and underknave of herons. The hat worn by the king of herons is similar to the one seen on The Emperor card in the Pierpont Morgan–Bergamo, Cary-Yale and Brera-Brambilla Visconti-Sforza packs.* Bottom row: *Knave of hounds holding a small dog (possibly an Italian greyhound) in his hand; underknave taking a stick to a dog on a leash who has run around the horse's forelegs to its right side; queen of lures tossing in the air a decoy or "feather trick" to call back the falcon who has struck a heron.*

tain only thirty-six cards—king, knight, page, ten, nine, eight, seven, two and ace in each suit—and there are no trump cards. The pip cards of each suit are numbered in Roman figures. The kings are sometimes shown sitting on a low brick wall and wearing a wide-brimmed hat with a crown in the center. The figures in the court cards in the suits of swords and cups show an Oriental influence in their dress; the court figures in the suits of clubs and coins are more Western in dress.

"Hunting" Pack of Stuttgart and Ambras Hofjagdspiel The earliest German card game still preserved is the fifty-two-card "hunting" pack of Stuttgart, which dates from about 1430. The cards measure 190 by 120 mm. and there are no trumps. The suit signs are falcons, hounds, stags and ducks; the ten of each suit contains a flag or banner bearing the suit sign. The cards depict the medieval mode of fashion, including the charming dress of the ladies at court. The court cards in the suits of hounds and stags show ladies appropriately dressed in costumes of the early fifteenth century.

A second set of painted playing cards of German origin dates from about 1440–1445 and is known as Ambras Hofjagdspiel or the Pack of Princely Hunting Cards of Ambras. Dr. Herwarth Rottgen, writing in 1969, attributed this second pack to the painter Konrad Witz and his workshop at Basle. The cards measure 155 to 157 by 95 mm. and consisted originally of fifty-six cards in four suits—falcons, herons, hounds and lures—the same number of suited cards found in *tarocchi* packs. In each suit there is a king and queen who ride against golden backgrounds, a knave with its suit sign in the upper half of the card, and an underknave with the suit sign in the lower half of the card. For reasons unknown, the faces and hands of the human figures, as well as some of the horses, hounds, herons and falcons, were left unpainted with only the pen outlines remaining.

The Ambras Hofjagdspiel pack reveals in colorful pictures the art of falconry at court. The story of falconry is represented by the falcon as the hunting bird of prey, the heron as the hunted bird, the hound, which seeks out the heron after it has been struck, and the lure, which calls the falcon back to the falconer. By virtue of the subject matter, these cards are sometimes called falconer cards. Cards with falcons appear in the Victoria and Albert Museum, Rosenthal Collection, Goldschmidt cards and the Guildhall.

V

THE VISCONTI AND SFORZA FAMILIES AND THEIR HERALDIC DEVICES

THE EARLIEST TAROCCHI CARDS were hand painted and were often beautifully illuminated. Italy appears to hold the distinction of having produced the earliest such cards—the prerogative of a wealthy aristocracy. One method of dating the early Milanese *tarocchi* packs and discovering their original sponsorship and ownership is to identify the heraldic and armorial devices on the card faces. There exists today a variety of incomplete original decks painted for the Visconti and Sforza families, who dominated a wide area around Milan for over one hundred years, from the mid-fourteenth to the end of the fifteenth century.

THE VISCONTI FAMILY

Bernabo Visconti, one of the most ruthless tyrants in the latter half of the fourteenth century, was Lord of Milan. He had many children, mainly illegitimate offspring from his liaisons with various mistresses. For his daughters, he arranged good marriages with well-established *condottieri*—the popular soldiers of fortune who hired out to wage wars and defend cities.

Bernabo was married to the beautiful Beatrice, a member of the famous della Scala family of Verona. His legitimate daughters, produced by this marriage, were wedded to aristocratic kings, dukes and counts carefully selected to expand and strengthen the already broad Visconti influence.

Bernabo Visconti shared power with his brother, Galeazzo, a quiet, reserved figure in contrast to the lusty, ebullient Bernabo. Galeazzo's son, Giangaleazzo Visconti, born in 1351, did not wish to remain, as his father had, in the background. In 1385 he deposed his uncle Bernabo in a coup and became the sole ruler of Milan. Giangaleazzo married Isabelle, daughter of King John of France. For the next seventeen years he extended his dominance across northern Italy from Piedmont to the Adriatic. He brought all of Lombardy and Emilia under his rule and became known as the "Despot of Milan." In 1395 Giangaleazzo purchased from Emperor Wenceslas of Germany the hereditary title Duke of Milan, and adopted the imperial eagle as part of his coat of arms. He served as the first Duke of Milan until his death from the plague in 1402. To his credit, he established the Certosa, the great Carthusian monastery just outside Pavia. The last part of the Certosa to be completed was the facade built by the Sforzas. In a painting by Ambrogio Borgognone depicting Christ carrying the cross with monks of the Certosa, completed in 1494, the monastery is shown perched on a jagged cliff similar to the cliff depicted in such cards as Death, Temperance, The Star, The Moon and The Sun in the Pierpont Morgan–Bergamo *tarocchi* pack. The three sons of Giangaleazzo's first marriage all died in infancy, but he had two sons—Giovanni Maria and Filippo Maria—from his second marriage to his first cousin, Caterina Visconti.

The second Duke of Milan, Giovanni Maria Visconti, a vicious ruler, was assassinated in 1412. His younger brother Filippo, born in 1391, had been relegated to Pavia, but upon the murder of Giovanni, he seized power and became the third Duke of Milan. In 1413 Filippo married Beatrice di Guglielmo Ventimiglia Lascaris, Conte di Tenda, widow of Facino Cane of Pisa. She was twice his age and Filippo allegedly married her to secure her wealth and the loyalty of her dead husband's troops. Filippo conspired to kill her, and in 1418 she was beheaded on trumped-up charges of adultery.

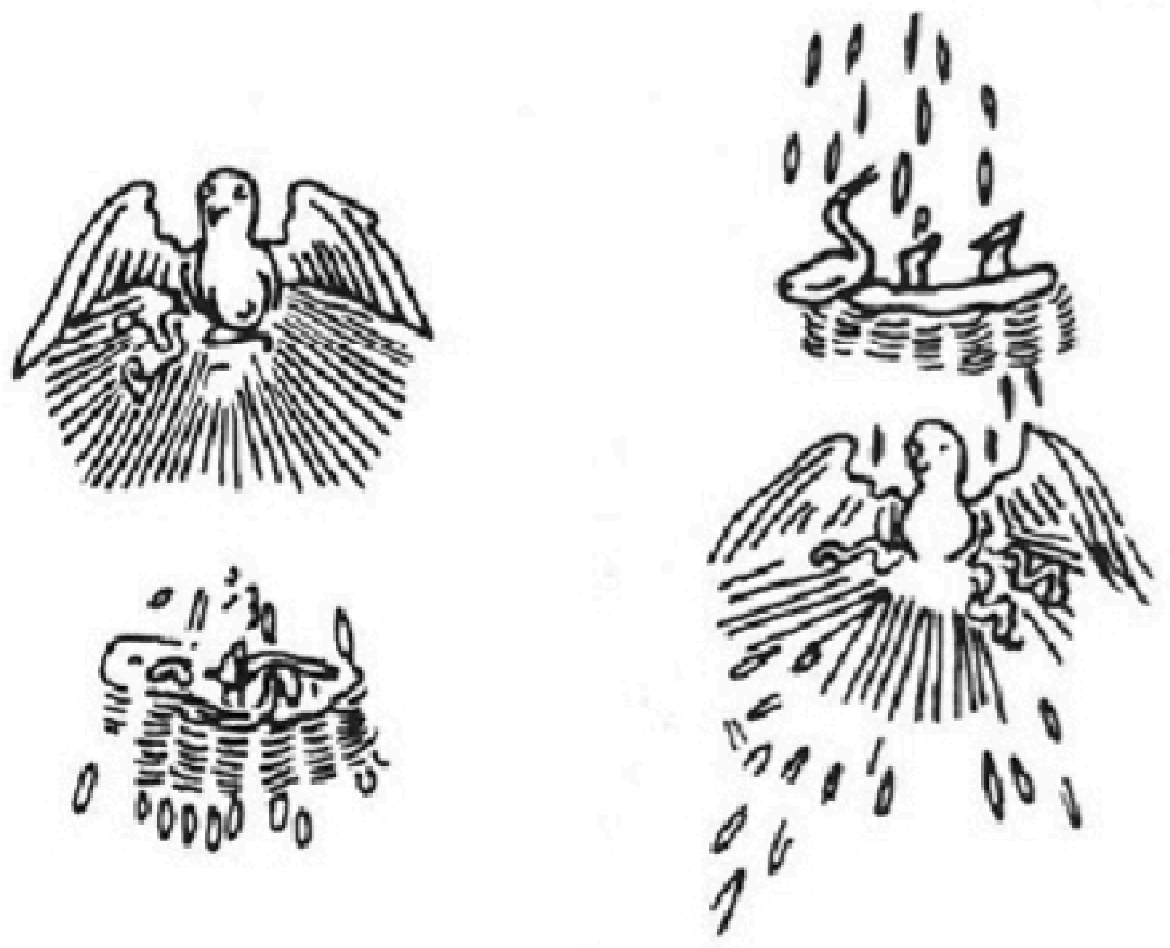
During Filippo's long reign, unity and authority were restored in the duchy. In 1428 he was married again—this time to Maria di Savoy—but the marriage was never consummated. Filippo's illegitimate daughter, Bianca Maria Visconti, was borne in 1423 by his mistress, Agnes del Maino. Bianca was betrothed in 1432, at age nine, to Francesco Sforza, an effective *condottiere* in the Visconti service. The marriage of Francesco and Bianca took place nine years later, in 1441, at the Church of St. Sigismund in Cremona. The bride was eighteen and the bridegroom forty, but it was a lasting and happy marriage.

The Visconti family adopted as its emblem a serpent, or dragon, half devouring a man. The Viscontis were fond of displaying divine rays on their emblems, and the king and queen of staves in the Pierpont Morgan–Bergamo deck depict a Visconti bird descending in an aureole of spires and flames.

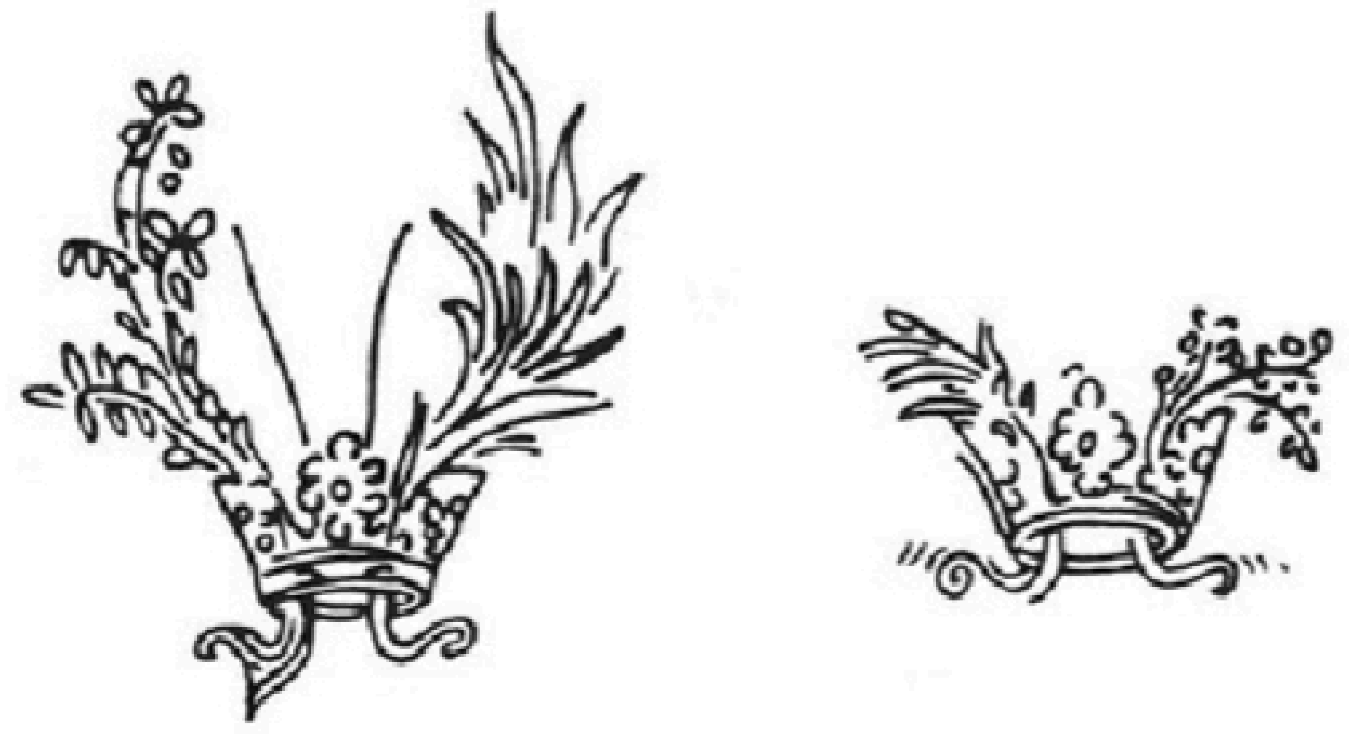
THE SFORZA FAMILY

When Duke Giangaleazzo Visconti defeated the della Scala family in 1387, he had the skillful assistance of Alberico da Barbiano, a *condottiere* who commanded a force of men that included Muzio Attendolo. Impressed with

VISCONTI HERALDIC DEVICES

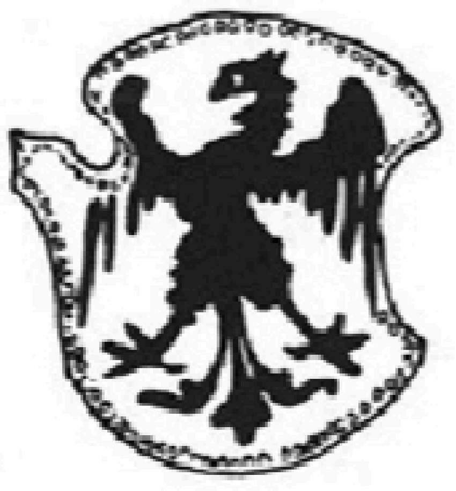


1. A bird, possibly a dove, with straight, radiating lines is seen on the king, queen and page of staves. Beneath the bird is a nest containing three young birds. This device also appears in the Yale deck in the suit of coins.

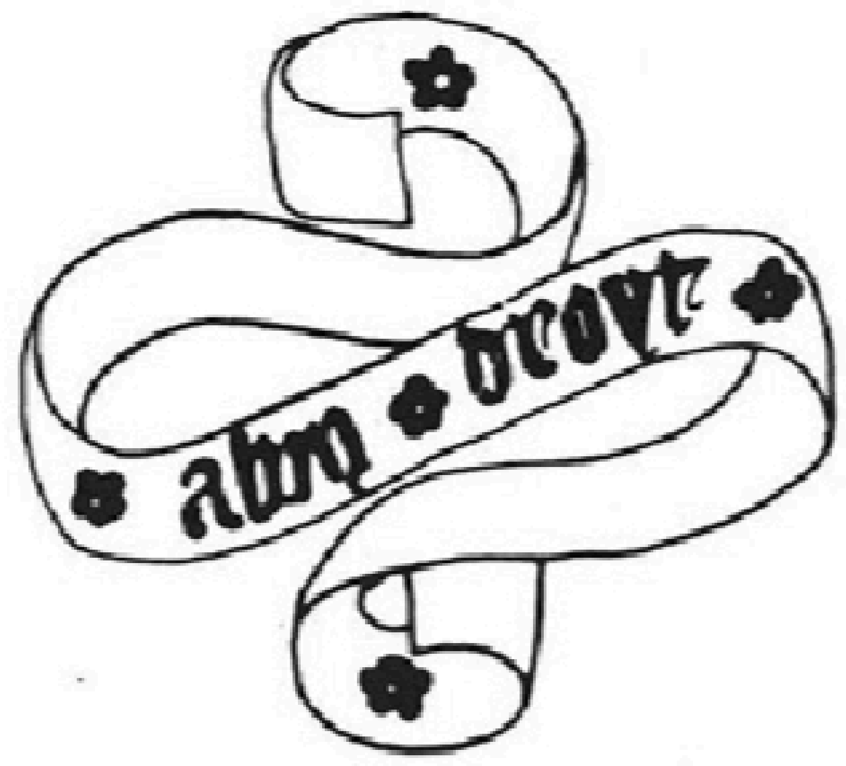


2. The ducal crown with branches or fronds, as seen on The Empress, The Emperor and the horse's caparison on the knight of cups.

3. The sun, with commingled wavy and straight rays that end in a scalloped shell pattern, appears on The Hierophant, The Lovers, The Chariot, Justice, The Wheel of Fortune, Judgment, the horse's caparison on the knight of staves, the court cards of the suit of cups and all the coin cards except the ace.



4. The black eagle appears on The Emperor and The Empress cards and is derived from Emperor Wenceslas, 1395. This could conceivably represent the Emperor himself.



5. The motto A bon droyt, *which Gertrude Moakley believes was suggested by Petrarch to the first Duke of Milan, Giangaleazzo Visconti, appears on the five, four, three, two and ace of swords, the five, four, three, two and ace of staves, the five, four, three and two of coins and the four of cups.*

young Muzio's fire, Alberico dubbed him *Sforza*, meaning force.

In addition to receiving financial rewards, Muzio became one of the most powerful *condottieri* in Italy and his military exploits won him the right to several heraldic devices. The first of these was the quince, given by the anti-Pope John XXIII, in recognition of Muzio's rank as Count of Cotignola.

At a later date Rupert III, Emperor of the Romans, successor of Wenceslas, granted Muzio Attendolo the right to bear a lion rampant on his shield. Since Sforza had been using the quince, Rupert suggested a combination of the two devices—the quince to be held in the lion's left paw and all comers to be challenged with its right paw. The Sforza helmet, a winged dragon with a human head, formed the crest.

In 1409 the Marquis of Este added a diamond ring, in recognition of Muzio Attendolo's murder of the tyrant of Parma, Ottobuono Terzo. This Sforza achievement is sometimes shown as three interlocking diamond rings repeated many times.

When Pope John failed to pay Sforza for his *condottiere* services, Sforza grew restless. Besides, he disliked serving with another commander, Paolo Orsini, so he changed sides and joined forces with King Ladislaus of Naples. This made the Pope furious and, according to Geoffrey Trease, writing in *The Condottieri* in 1971, he commissioned a caricature of Sforza dangling by one leg like a hanged traitor; the similarity to The Hanged Man in the tarot pack is obvious.

When Muzio Attendolo died in 1424, his nickname, "Sforza," was made the hereditary surname of the family by Queen Joanna II of Naples.

Muzio Attendolo's son, Francesco Sforza, was born July 23, 1401. The young Sforza inherited his father's position as a *condottiere* leader after Muzio drowned in an accident. Francesco subsequently adopted the three interlaced diamond rings as his *impresa*. In 1441 his marriage to Bianca Maria Visconti united the Visconti and Sforza families.

In 1447, six years after the marriage of Francesco and Bianca Maria, the last of the ducal Viscontis—Duke Filippo—died leaving no male heir. Milan did not pass smoothly to Francesco by inheritance, but by 1450 Francesco realized his ambitions and became the fourth Duke of Milan. He was the first Sforza to hold the title and the only *condottiere* to rise from humble origins to become a duke.

The emblem of a Saracen half devoured in a serpent's mouth was part of the ducal arms that passed into the crest of the united Visconti-Sforza family, In fact most, if not all, of the Visconti heraldic devices were taken over by Francesco Sforza.

Francesco ruled Milan peacefully and efficiently for the remaining sixteen years of his life. He and Bianca had several sons: Cardinal Ascanio Maria Sforza, Galeazzo Maria Sforza and Ludovico "il Moro" Sforza. Galeazzo succeeded his father as duke but he was a cruel and dissolute person and he was assassinated by conspirators. Galeazzo's wife, Bona of Savoy, acted as regent for their minor son, Giangaleazzo, who succeeded to the duchy on his father's death. However, in 1480, Galeazzo's brother, Ludovico Sforza, deprived his nephew of the duchy and assumed control. Ludovico and his wife Beatrice d'Este held a brilliant court and spent immense sums to further the arts and sciences. In 1499 Milan was taken by the French, and Ludovico spent the remaining years of his life as their prisoner. Two sisters of Cardinal Ascanio became nuns of the Augustinian convent founded by their mother. The French retained the Sforzas as puppet dukes until the collapse of the duchy in 1535.

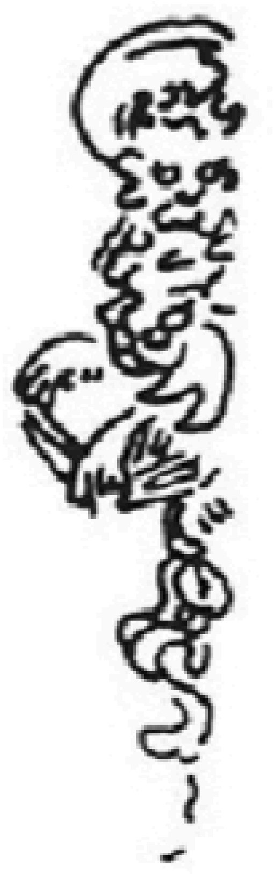
HERALDIC DEVICES OF THE VISCONTI AND SFORZA FAMILIES

The identification of the Visconti-Sforza cards with the Visconti and Sforza families is based upon heraldic devices that are found on the trump, court and pip cards. The heraldic devices of the Visconti family that appear in the seventy-four-card Pierpont Morgan–Bergamo Visconti-*Sforza tarocchi* deck are shown in the illustrations on the preceeding page.

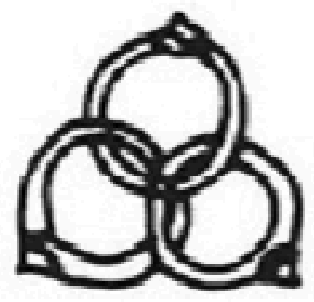
Visconti heraldic devices that do not appear in the Pierpont Morgan–Bergamo pack are writhing serpents and a serpent half devouring a Saracen. These devices do appear on The Lovers card in the sixty-seven-card Visconti-Sforza deck at Yale University and on the coat-of-arms card in the so-called Von Bartsch group. The Cary-Yale Visconti-Sforza deck has the distinction that each of the four suits is represented on the court cards by a specific design or Visconti-Sforza heraldic device. The garments worn by the figures in the suit of swords are decorated with flowers and leaves. The suit of staves depicts large fountains, the suit of cups contains the ducal crown with branches or fronds, and the suit of coins presents a pelican or dove in profile with bursting rays instead of a front view as found in the Pierpont Morgan-Bergamo pack.

SFORZA HERALDIC DEVICES

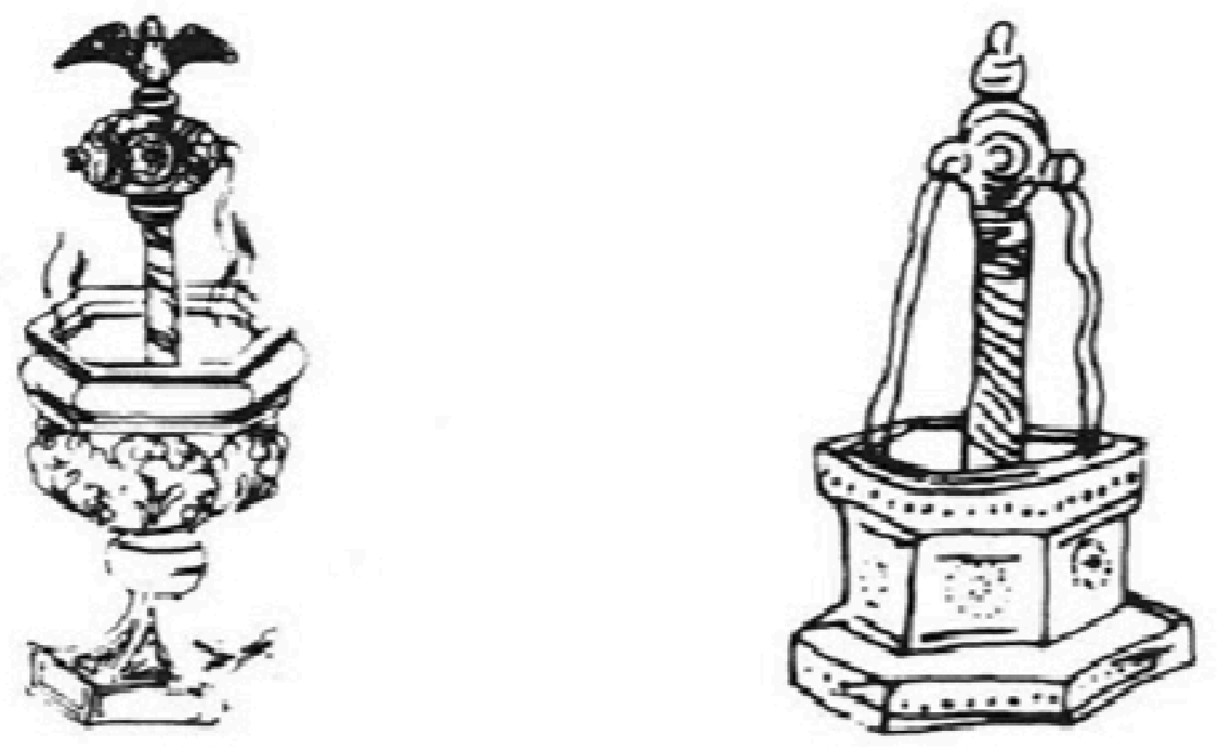
The heraldic devices of the Sforza family that appear on the seventy-four-card Pierpont Morgan–Bergamo Visconti-Sforza *tarocchi* cards are shown in the following illustration.



1. A lion, as seen on the king of swords.



2. Three interlocking rings appearing on The Empress and The Emperor cards.



3. A large fountain, as depicted on the ace of cups.

The sixty-seven-card Cary-Yale pack contains the heraldic device of a large fountain decorating the garments of the queen, female knight and male page in the suit of staves. This fountain is believed to have been a heraldic device bestowed on Francesco Sforza after he successfully completed the campaign during which his father drowned.

VI

LOCATING THE VISCONTI-SFORZA TAROCCHI DECKS

ON THE BASIS OF DIFFERENCES in size and artistic style, eleven groups of Visconti and Visconti-Sforza *tarocchi* cards can be distinguished. These incomplete groups of cards survive—as little as a single card to the most nearly complete pack of seventy-four out of seventy-eight cards. These Milanese cards are sometimes also called Lombard *tarocchi* packs because they were produced in what is now called the province of Lombardy. All the cards are hand painted and most of them seem to date from the mid-fifteenth century. The cards are generally of heavy cardboard and have either red or plain backs. The single cards are of different dimensions and, judging from variations in style and execution, do not appear to belong to the larger incomplete packs. Perhaps the single cards were renderings by apprentices or the work of artists who presented them as gifts or samples in hopes of winning the patron's designation as artist for the complete deck. The tack holes on some cards have been attributed to the photographer who illustrated the article by Emiliano de Parravicino that appeared in *Burlington Magazine* in 1903. However, other cards, not photographed for the article, also bear the tack holes.

Each of the eleven groups is known by one or more names, usually the alleged artist or a former owner.

Popular Name	*Number of Cards*	*Last Known Location*	*Approximate Measurement (Millimeters)*
1 Visconti-Sforza; Colleoni; Pierpont Morgan; Carrara; Bergamo; Cicognara; Bembo.	26 35 13 74	Accademia Carrara, Bergamo, Italy. Pierpont Morgan Library, New York. Casa Colleoni, Bergamo, Italy.	175 × 87 175 × 87 175 × 87
2 Visconti; Visconti-Sforza; Countess Gonzaga; Cary; Yale; Cicognara; Tortona; Bembo; Visconti di Modrone.	67	Cary Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.	190 × 90
3 Brera; Brambilla; Contessa di Mazzarino.	48	Brera Gallery, Milan.	178 × 90
4 Rosenthal	23	Rosenthal, London.	?
5 Von Bartsch	1 1 11 13	Museum of Fine Arts, Montreal. Cleveland Stewart-Patterson, Montreal. Previously Piero Tozzi, New York.	166 × 83 170 × 70 170 × 70
6 Museo Fournier	6	Museo Fournier, Vitoria, Spain.	171 × 88
7 Victoria and Albert	4	Victoria and Albert Museum, London.	167 × 90
8 Guildhall	1	Guildhall, London.	141 × 67
9 Andrioletti	1	Milan, Italy.	140 × 65
10 Marzoli	1	Milan, Italy.	170 × 85
11 Biedak	1	Los Angeles, California.	172 × 86
Total Cards	239		

		Pierpont			Yale	Brera	Rosen-thal	Bartsch			Four-nier	Victoria Albert	Guild-hall	Andrio-letti	Marzoli	Biedak
		PM	AC	CF				MFA	CSP	PT						
	THE FOOL	√					√									
I	THE MAGICIAN	√														
II	THE POPESS	√			Charity?						√					
III	THE EMPRESS	√			√											
IIII	THE EMPEROR		√		√	√	√				√					
V	THE POPE	√			Faith?					√						
VI	THE LOVERS	√			√											
VII	THE CHARIOT	√			√					√						
VIII	JUSTICE		√				√									
VIIII	THE HERMIT	√														
X	WHEEL OF FORTUNE	√				√				√						
XI	STRENGTH	√			√											
XII	HANGED MAN	√														
XIII	DEATH	√			√							√				
XIIII	TEMPERANCE	√						√								
XV	DEVIL															
XVI	THE TOWER															
XVII	THE STAR		√		Hope?		√					√				
XVIII	THE MOON		√													
XVIIII	THE SUN	√					√									
XX	JUDGMENT	√			√					√						
XXI	THE WORLD		√		√								√			
FAITH (THE POPE?)					√											
HOPE (THE STAR?)					√											
CHARITY (THE POPESS?)					√											
SWORDS	KING	√			√					√						
	QUEEN	√			√											
	MALE KNIGHT		√				√									
	FEMALE KNIGHT				√											
	MALE PAGE		√				√			√						
	FEMALE PAGE				√											
	10	√			√	√										
	9			√	√	√										
	8		√		√	√										
	7			√	√	√										
	6		√		√	√										
	5		√		√	√	√			√						
	4		√		√	√	√									
	3				√	√										
	2			√	√	√										
	ACE	√			√	√	√									
STAVES	KING	√				√										
	QUEEN		√		√	√	√									
	MALE KNIGHT		√			√	√									
	FEMALE KNIGHT				√											
	MALE PAGE		√		√		√								√	
	FEMALE PAGE				√											
	10			√	√	√										
	9	√			√	√										
	8			√	√	√										
	7		√		√	√					√					
	6		√		√	√										
	5		√		√	√	√									
	4	√			√	√										
	3		√		√	√										
	2			√	√	√										
	ACE	√			√	√										
CUPS	KING		√		√		√			√						√
	QUEEN	√														
	MALE KNIGHT	√			√	√				√						
	FEMALE KNIGHT															
	MALE PAGE	√			√	√			√							
	FEMALE PAGE				√											
	10		√		√	√										
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	3	√			√	√										
	2		√		√	√										
	ACE	√			√	√	√					√				
COINS	KING	√			√		√									
	QUEEN	√			√					√						
	MALE KNIGHT				√	√										
	FEMALE KNIGHT				√											
	MALE PAGE		√			√	√					√		√		
	FEMALE PAGE				√											
	10	√			√	√										
	9		√		√	√										
	8	√			√	√					√					
	7	√			√	√										
	6			√	√	√										
	5		√		√	√	√									
	4			√	√											
	3			√		√	√									
	2			√	√	√					√					
	ACE		√		√	√	√				√					
JOKER (?)							√			√						
SUB TOTAL		35	26	13				1	1	11						
TOTAL			74		67	48	23		13		6	4	1	1	1	1

LOCATION OF 239 EXTANT VISCONTI-SFORZA TAROCCHI CARDS

In the 74-card Visconti-Sforza deck "PM" indicates Pierpont Morgan Library, New York; "AC" Accademia Carrara, Bergamo, Italy; and "CF" the Colleoni family, Bergamo, Italy. There are 67 cards in the Visconti-Sforza deck at Yale University; 48 cards in the Brera or Brambilla pack at the Brera Gallery, Milan and 23 so-called Rosenthal cards, London. The 13 so-called von Bartsch cards are indicated by "MFA" for Museum of Fine Arts, Montreal; "CSP" for Cleveland Stewart-Patterson, Montreal; and "PT" for Piero Tozzi, New York art dealer and former owner of the remaining 11 of these cards. There are 6 cards at Museo Fournier, Vitoria, Spain; 4 cards at Victoria & Albert Museum, London; 1 card at the Guildhall, London, and single cards are owned each by Andrioletti, Marzoli and Biedak.

VII

THE PIERPONT MORGAN–BERGAMO VISCONTI-SFORZA TAROCCHI DECK

THE PIERPONT MORGAN–BERGAMO pack is the most nearly complete of all the existing decks. There are seventy-four extant cards divided among three repositories: thirty-five cards are housed at the Pierpont Morgan Library, New York; twenty-six are at the Accademia Carrara, Bergamo, Italy; and thirteen are in the possession of the Colleoni family, Bergamo, Italy. Four original cards are lost: The Devil, The Tower, the three of swords and the knight of coins.

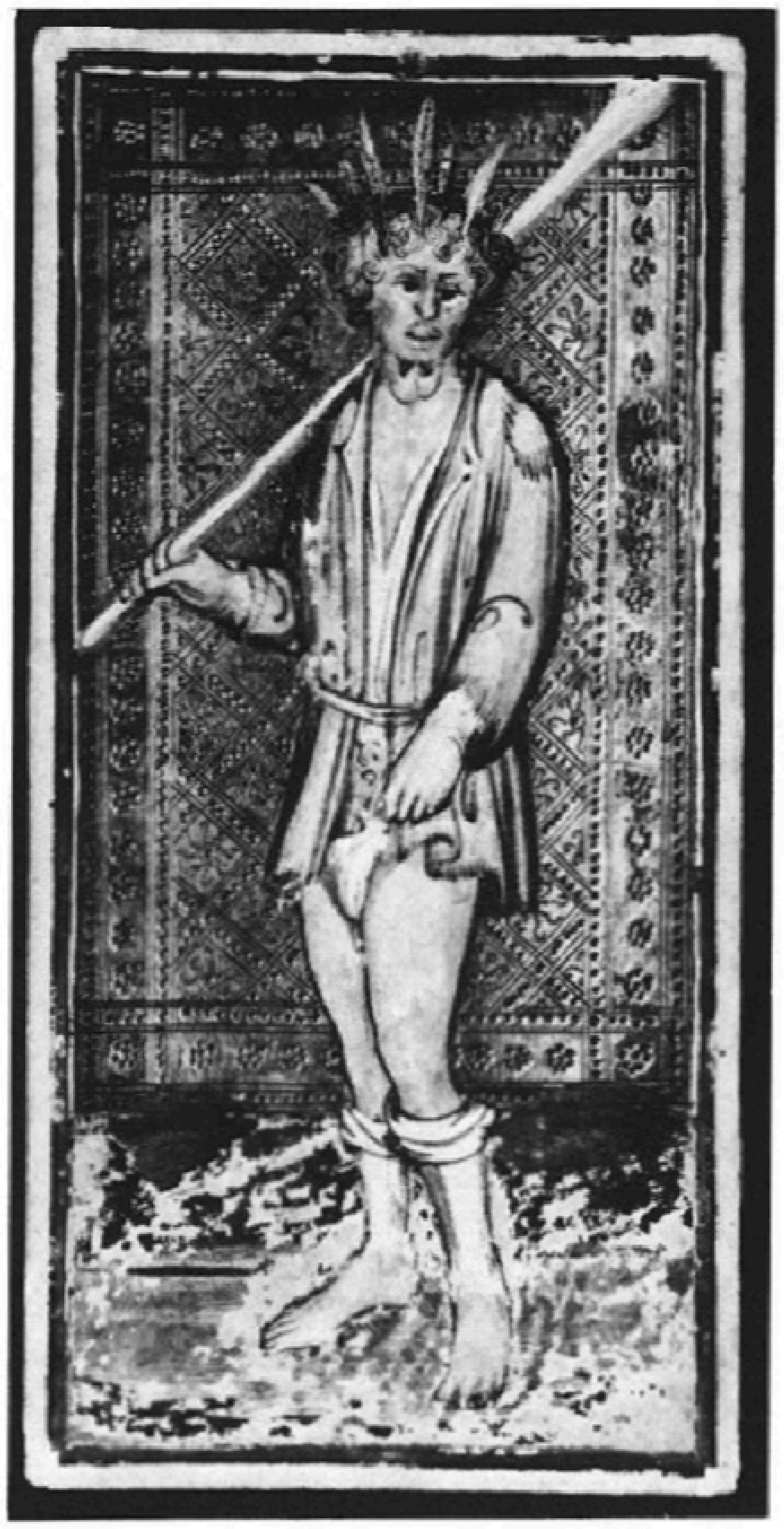
The cards from this mid-fifteenth-century Visconti-Sforza *tarocchi* deck are believed to have belonged in the seventeenth century to a Canon Ambivero of Bergamo, who bequeathed them to the Donali family. Thereafter, the cards apparently passed to Count Alessandro Colleoni of Bergamo. Twenty-six of the cards from this pack were separated from the remainder of the deck when Count Colleoni was persuaded by his friend, Count Francesco Baglioni, to trade the cards for some objects of art including a portrait of his ancestress, Countess Cecilia Colleoni, painted in 1708 by Fra Galgario. Count Colleoni regretted the exchange, but he was never able to secure the return of the twenty-six cards (five trumps, seven court and fourteen pip cards). Upon the death of Count Baglioni in 1900, the cards were bequeathed to the Accademia Carrara in Bergamo. The existence of tack holes in the cards indicates that the damage was done before the set was broken up. In 1911 the Pierpont Morgan Library acquired thirty-five cards from Hamburger Frères, a dealer.

Several early packs contain numbers on the trump cards, including a fragmented sheet from the Metropolitan Museum of Art, New York (page 124), an uncut sheet from the Rosenwald Collection, National Gallery of Art, Washington, D.C. (page 130), and the French pack by Catelin Geofroy, which dates from 1557. Since the cards of the Visconti-Sforza pack are neither numbered nor titled, we have followed the Geoffroy sequence for presentation of the Major Arcana cards in the Visconti-Sforza pack.

THE TWENTY-TWO MAJOR ARCANA CARDS

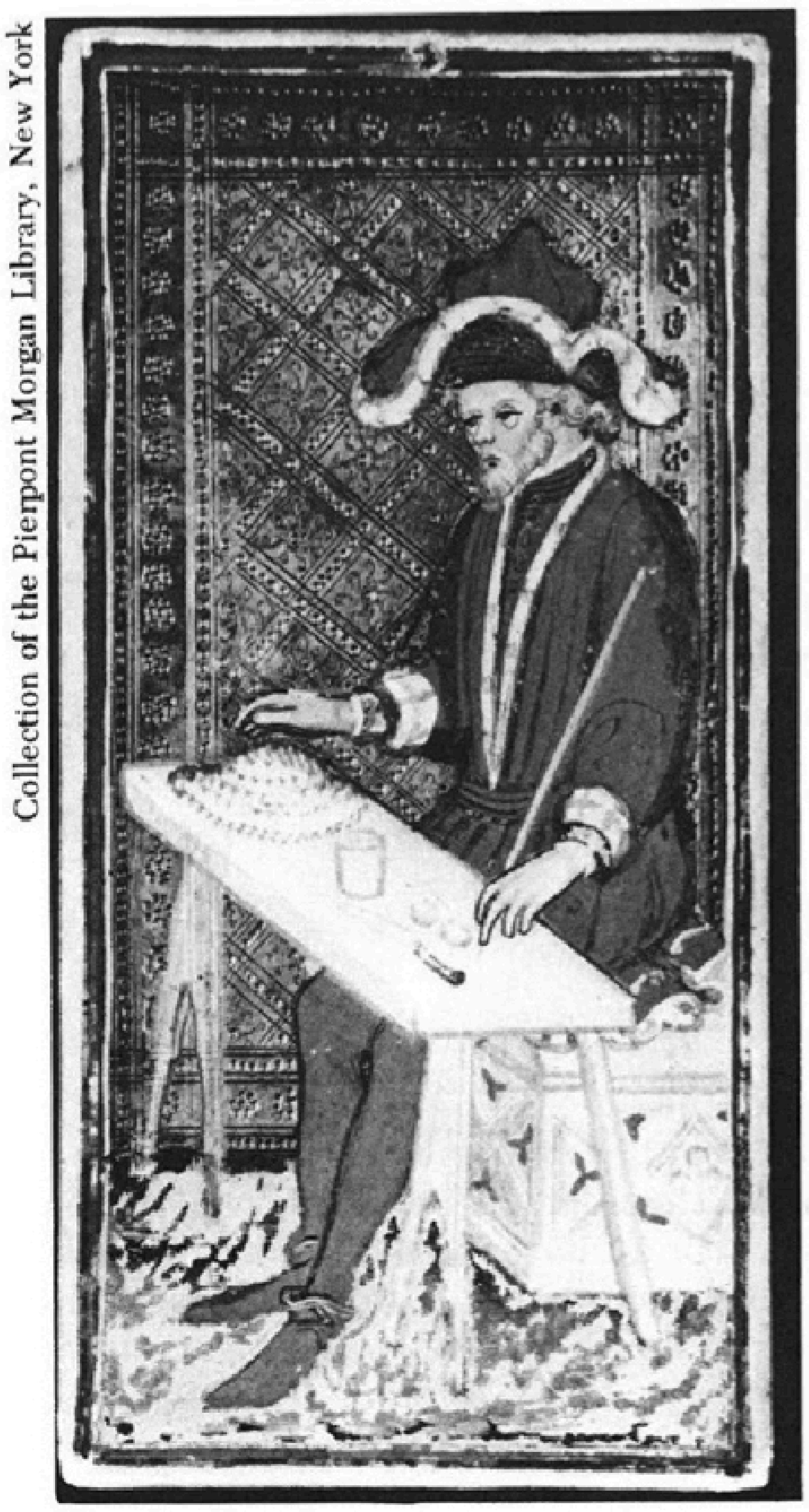
The Fool The young man depicted as The Fool stands barefooted; his white stockings are worn and tattered. The Fool is dressed sparingly in white undergarments and a thin, ragged coat. His right hand holds a club that rests upon his right shoulder. Seven feathers protrude through his curly hair. His unshaven face has a shaggy forked beard.

The background design of this card, as in most Major Arcana cards of the Pierpont Morgan–Bergamo deck, consists of an overall gold background decorated by repeating suns with eight wavy rays within a diamond or lozenge-shaped pattern. The decorative rectangular border contains repetitive tooled dots—generally seven dots in a circle and one center dot.



Collection of the Pierpont Morgan Library, New York

***The Fool** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



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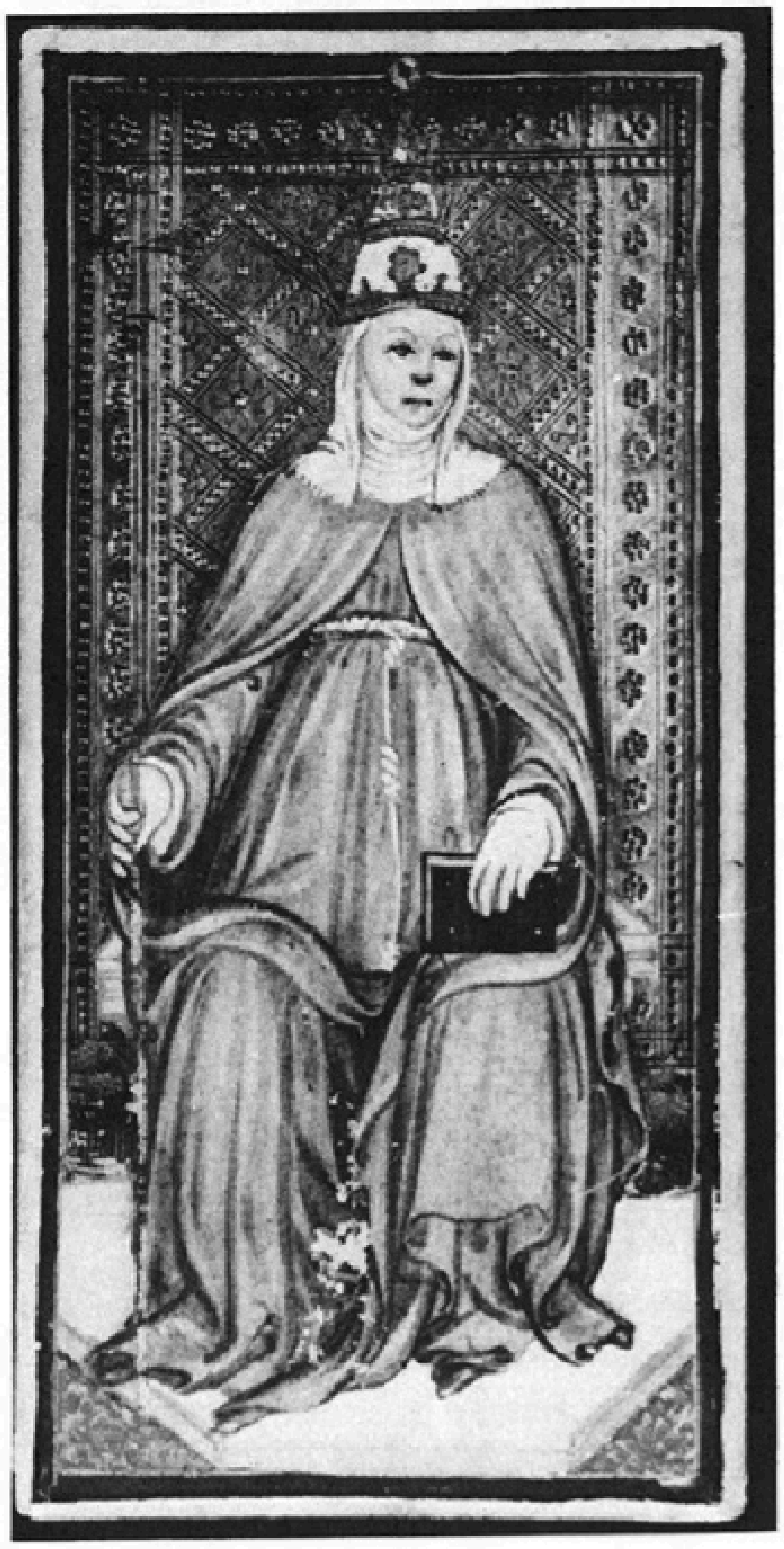
The Magician *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Pierpont Morgan Library, New York

The Popess *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

The Magician The Magician or Juggler sits at a small table on which are a knife, two coins or loaves of bread, a cup and a large white dish. His right hand is cupped over the ornate covered dish, which is speckled with gray. In his left hand The Magician holds a rod. The symbols of all four suits are depicted in this card: the knife or sword represents swords; the rod or baton, staves; the cup, cups; and the small white loaves, coins.

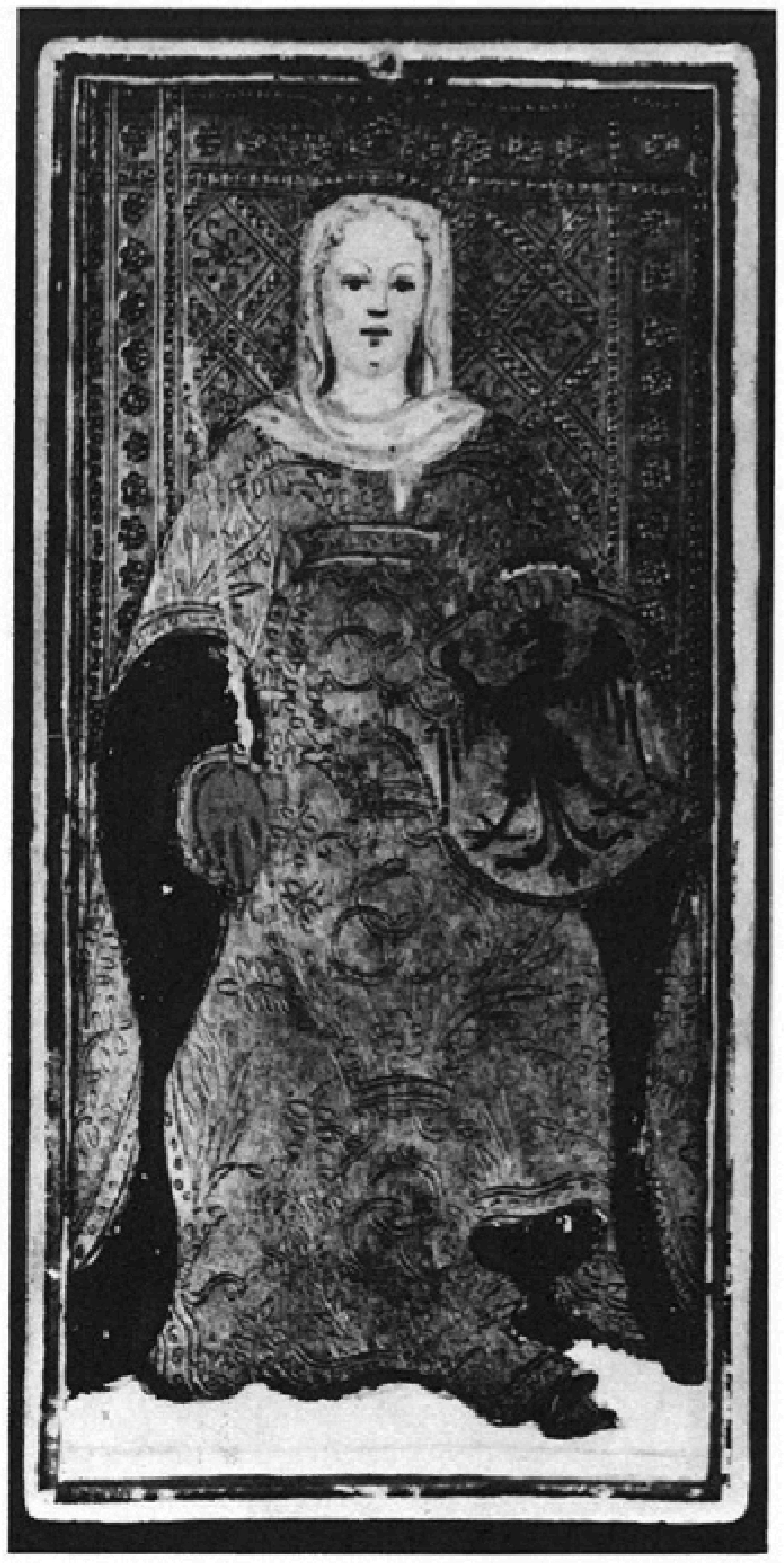
The Magician wears a richly colored red robe. His hat, the edge of his coat and his cuffs are trimmed with white ermine. His feet are covered with loose-fitting slippers. The floor seems to be an expanse of green grass broken by an occasional leaf pattern. The background of the card is the familiar decorative diapered or lozenge-shaped design framing the familiar sunburst—the sun emitting wavy rays. Gertrude Moakley views this card as the Carnival King in the triumphal processional before Lent.

The Popess The figure of The Popess is seated upon a gold bench on a trapezoidal platform. She is draped in a brown monastic cloak and wears a tiara over the white wimple on her head. In her right hand she holds a thin scepter topped with a cross. In her left hand, and balanced on her knee, is a sacred book. In the bottom corners of the card are floral patterns on grass. This motif is repeated throughout the deck.

Some scholars believe this card represents the legendary Female Pope. Gertrude Moakley believes her religious habit is from the Umiliata Order and that the figure is Sister Manfreda, a relative of the Visconti family who was actually elected Pope by the small Lombard sect of the Guglielmites. According to Moakley, their leader—Guglielma of Bohemia—died in Milan in 1281. Guglielma's followers believed Sister Manfreda was the incarnation of the Holy Spirit, sent to inaugurate the new age of the Spirit prophesied by Joachim of Flora.

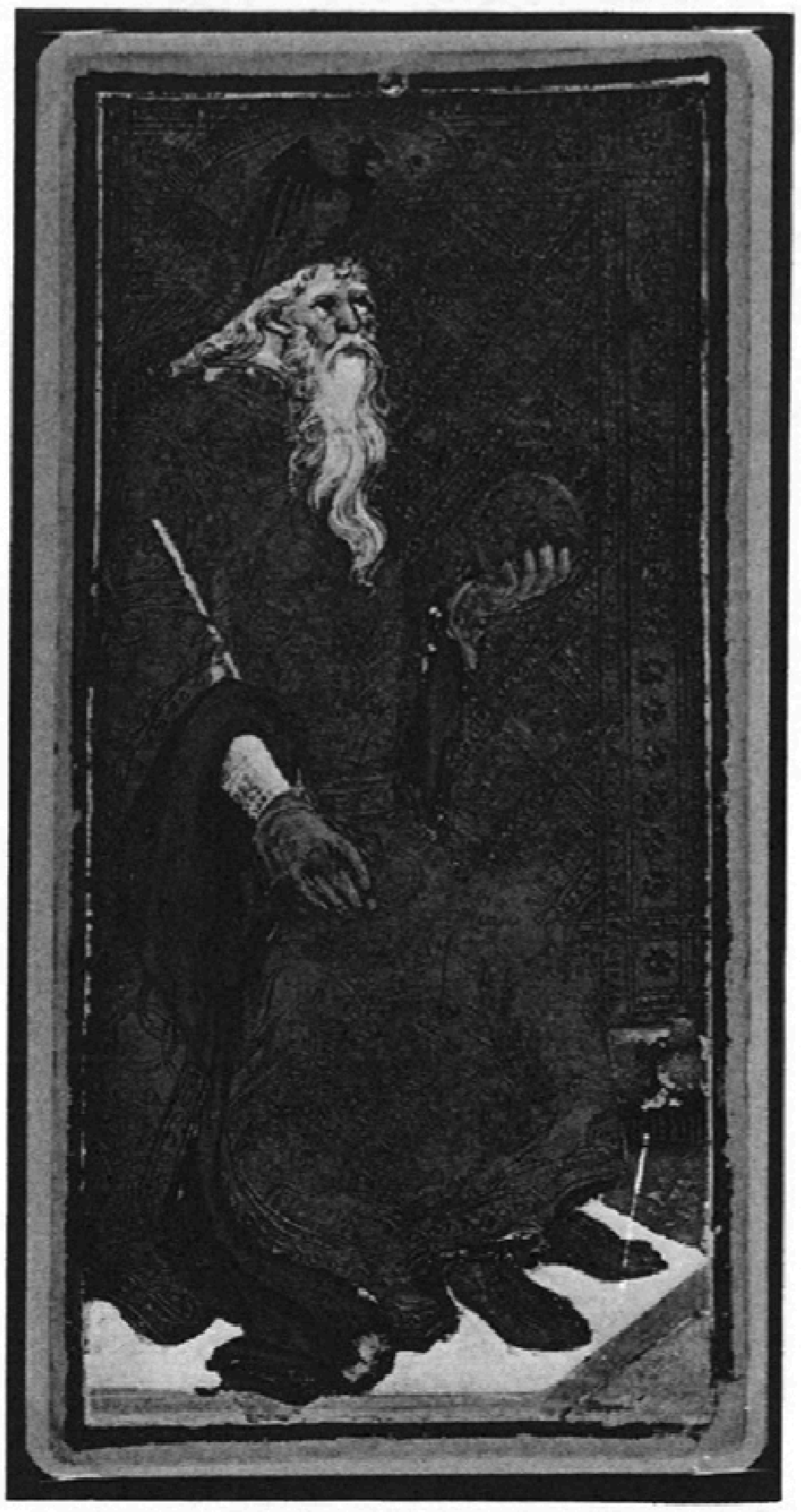
The Empress The matronly figure of The Empress sits upon her throne. She wears a gold crown over a head scarf that drapes softly across her shoulders. In her left hand is a shield—possibly just decorative or her husband's jousting shield. It is emblazoned with the black eagle of Emperor Wenceslas, a device the Viscontis and later the Sforzas adopted. The heraldic device of three interlaced diamond rings is repeated on her royal robe; the rings symbolize eternity, and the diamonds, invincibility. The Visconti crown is depicted with two fronds or twigs, possibly a palm and a laurel. The robe is completed with a dotted border design and is lined in a rich blue.

The Emperor The aged male figure of The Emperor is seated upon an unseen throne on a trapezoidal platform. He is heavily bearded with gray hair. His robe matches the royal garment of the Empress, repeating the three interlaced diamond rings of the Sforza family and the Visconti crown. The Emperor wears a large ornate hat with the black eagle on its front. In his left hand he holds a globe with a cross—the imperial orb—as sign of his authority. In his right hand he holds a thin scepter. Several trees appear adjacent to a grassy clearing in the lower right portion of the card. Similar depictions of treed areas appear on cards throughout the deck, apparently at random.



Collection of the Pierpont Morgan Library, New York

The Empress *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



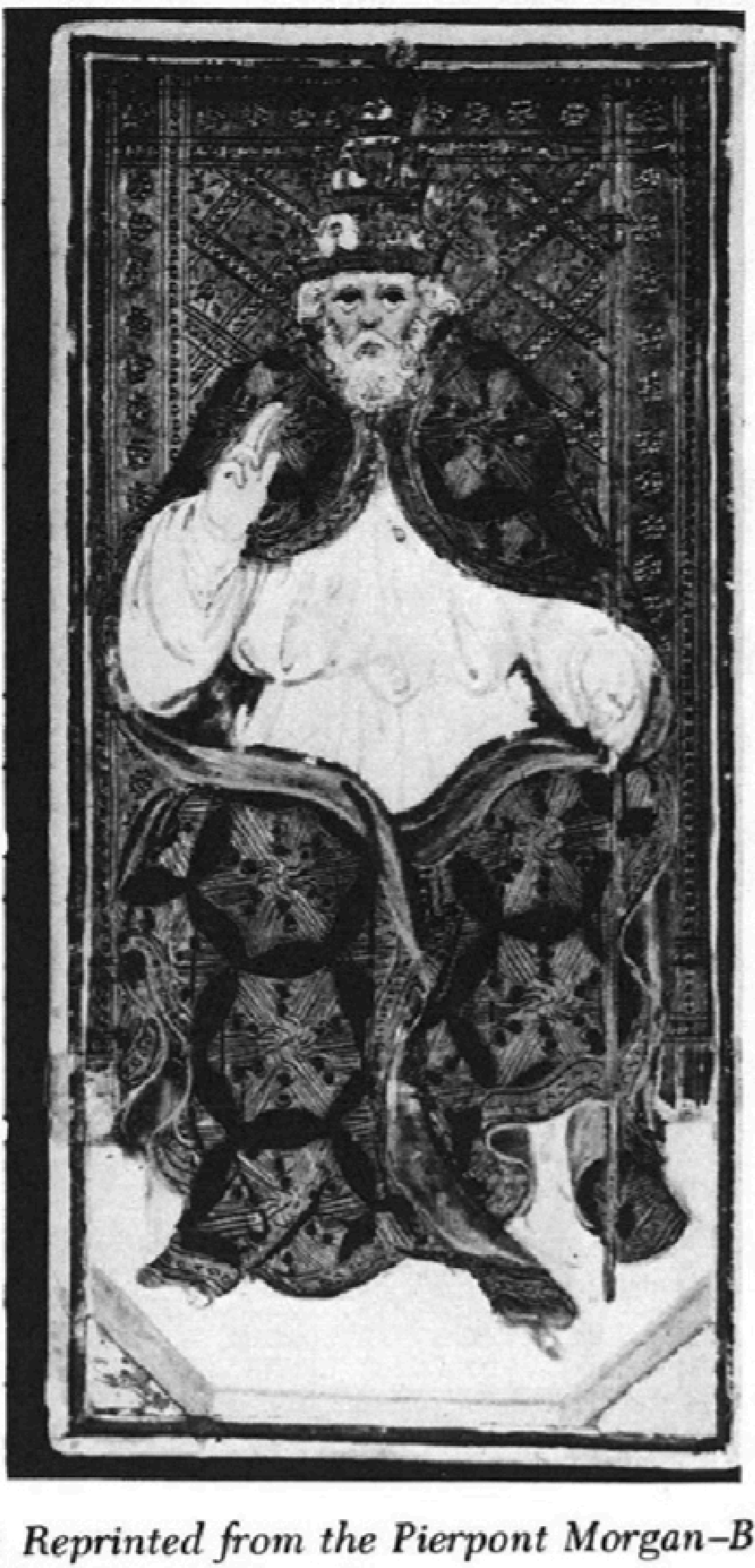
Collection of the Accademia Carrara, Bergamo

The Emperor *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

The Pope The aged, bearded, seated figure of The Pope is wearing a triple crown. His throne rests upon a trapezoidal platform. The Pope gives a blessing with his right hand while he holds in his left hand a long scepter that rests on the ground and extends upward with a cross at its top. The Pope's robe is lined in rich green, and a blue hexagonal ribbon pattern running throughout the robe encircles a sun pattern with mixed wavy and straight rays. The wavy rays seem to convert into straight rays as if passing through a prism. At the ends of the wavy, scalloped rays are blue dots; this may be a Visconti device.

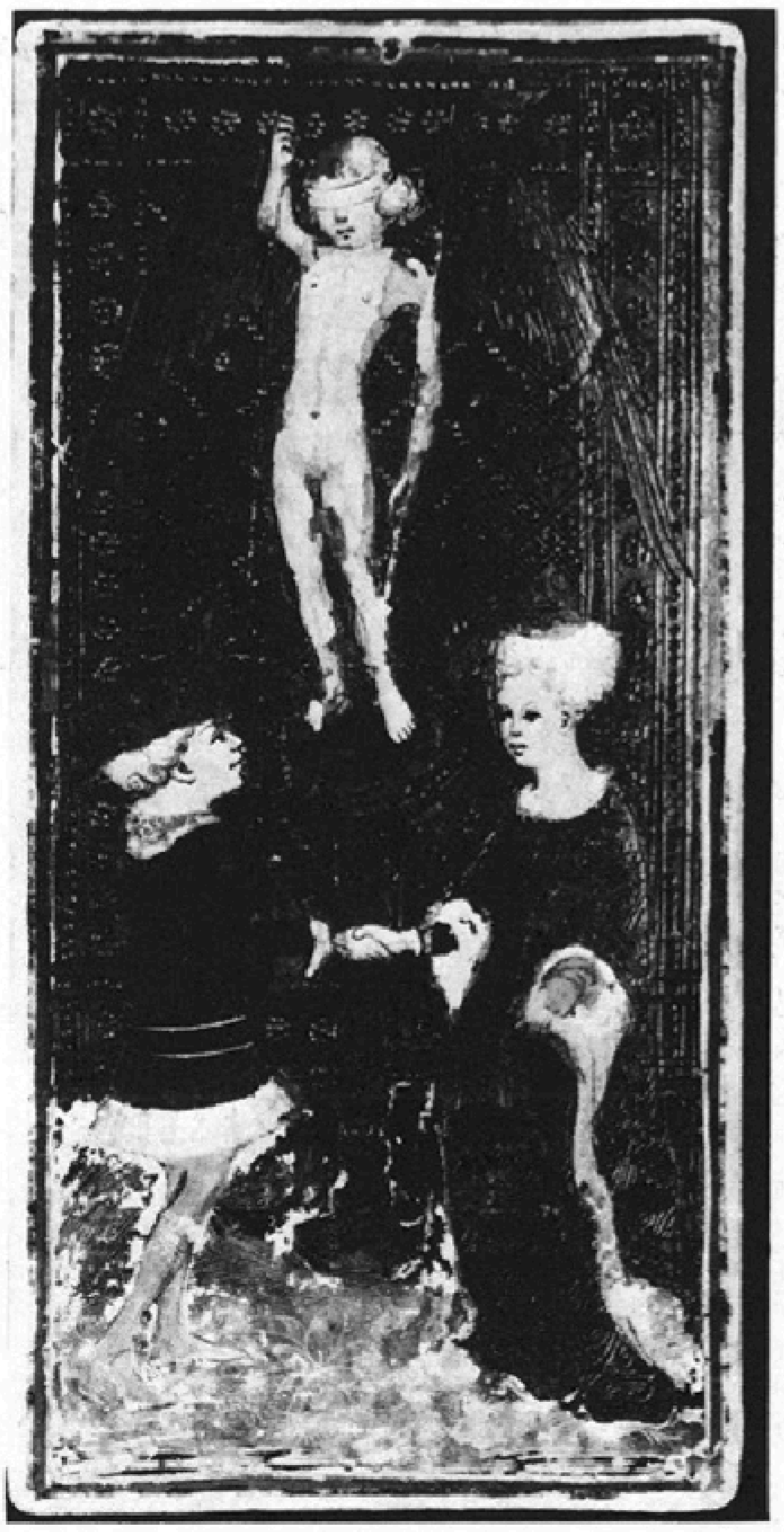
The Lovers Some scholars believe the two figures in this card are Francesco Sforza and Bianca Maria Visconti. The male figure is shown wearing a flat hat. He is dressed in a robe decorated with the heraldic device of sun and rays. The female figure is dressed in a long robe patterned with the same wavy rays and a sun surrounded by straight rays. She appears to be wearing a white hat and her gold hair protrudes slightly in front. The two figures are holding hands; their faces are attentive and pleasant. The winged figure of Cupid, blindfolded and nude, stands on a fountain and, without deliberation or selection, prepares to throw an arrow with his right hand. In his left hand, Cupid holds a thin rod or scepter.

The coloring of the background of this card is very much red with blue, suggesting that either the background was originally done in inferior gold, or possibly blue or



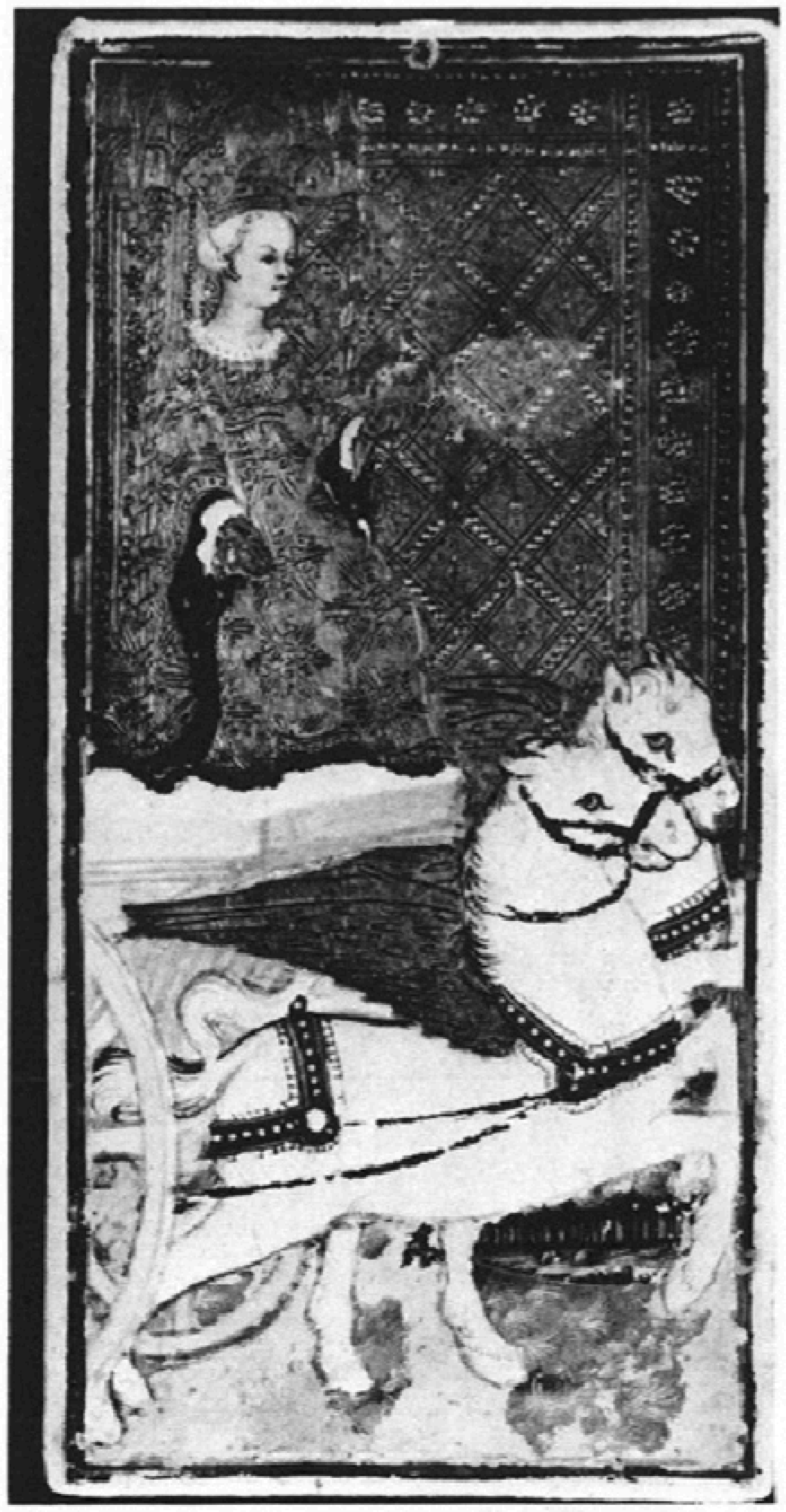
Collection of the Pierpont Morgan Library, New York

The Pope *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



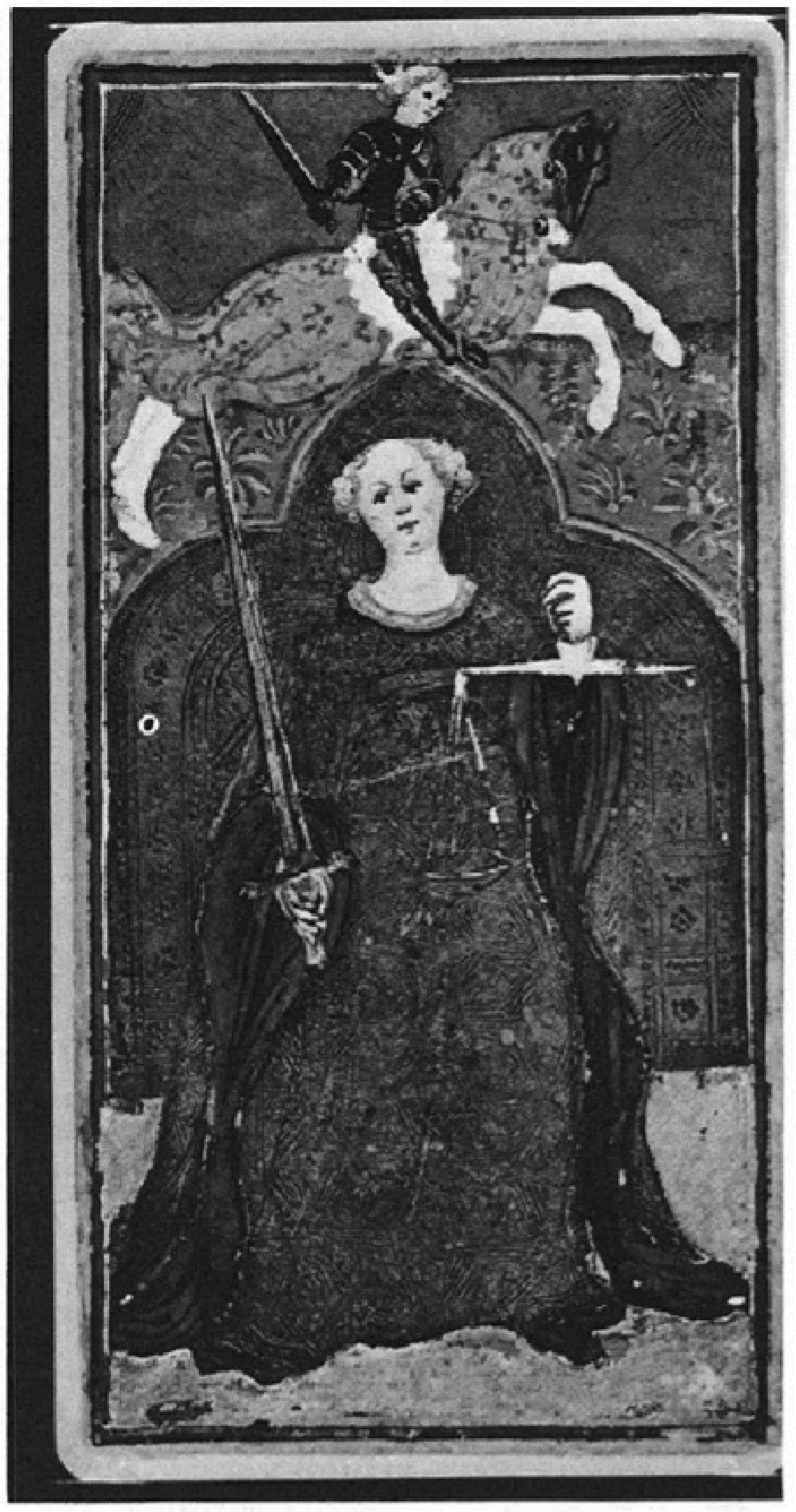
Collection of the Pierpont Morgan Library, New York

The Lovers *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



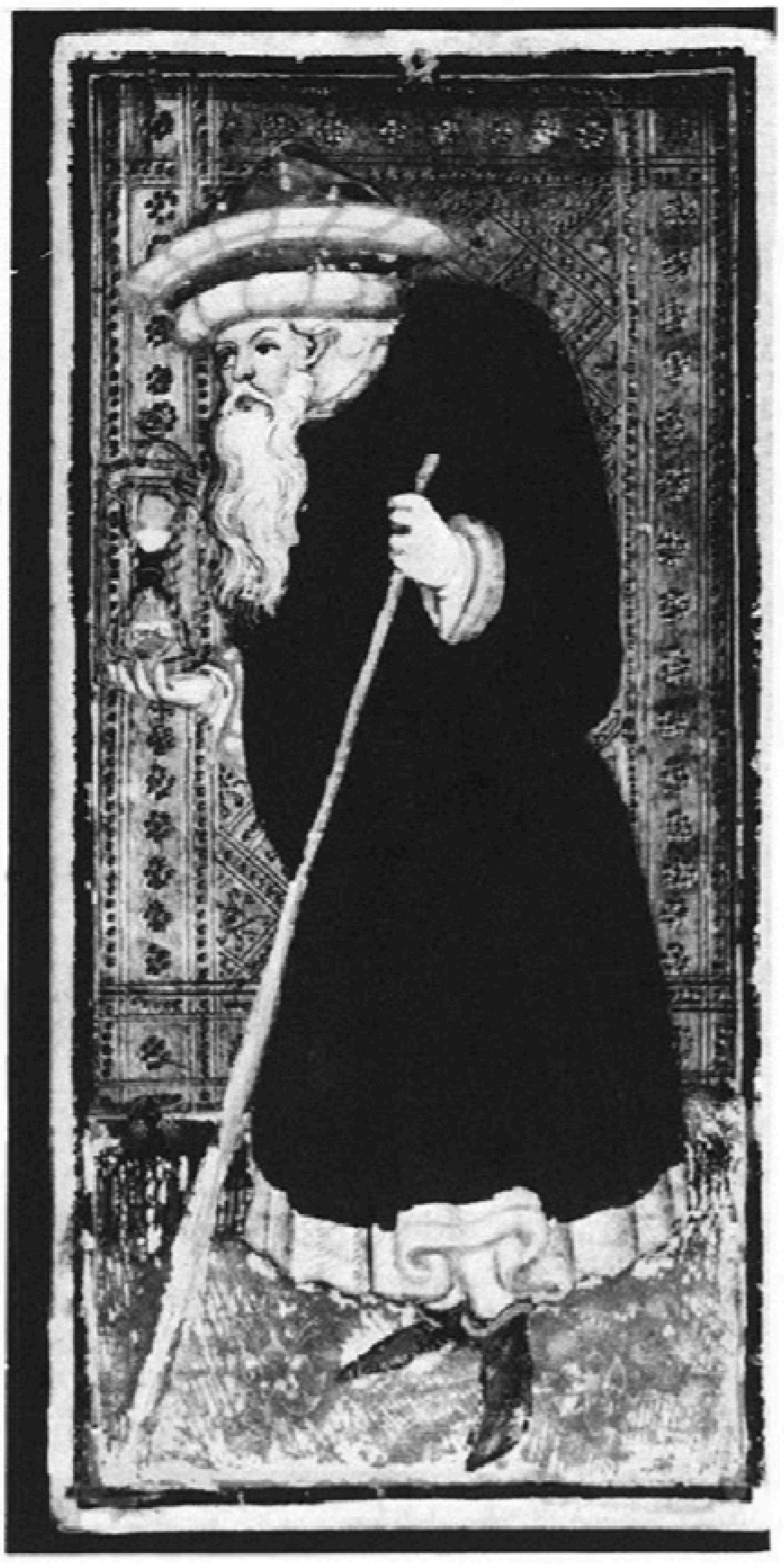
Collection of the Pierpont Morgan Library, New York

The Chariot *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Accademia Carrara, Bergamo

Justice *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Pierpont Morgan Library, New York

The Hermit *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

silver instead of gold. Another possibility is that the card may have been exposed to the elements for a greater period of time while on display, thus leaving the background colors so different from the other cards.

The Chariot Sitting upon a flat chariot drawn by two winged white horses seems to be the same female figure who appeared on The Lovers card. The woman wears a crown over her golden hair. In her left hand she holds a globe topped with a cross, and in her right hand, a thin scepter. The charioteer's garment is decorated with a sun emanating wavy and straight rays that terminate in a scalloped rim.

Justice A female figure holds in her left hand the scales of justice and in her right hand a two-edged sword. She seems to be the same person depicted on the previous card—The Chariot—and on several other cards, suggesting that these cards may have been intended to illustrate the many facets of Bianca Maria Visconti. The figure of Justice wears a silver garment and a gold crown, barely visible against the golden backdrop that rises in a gothic arch behind her head.

Above Justice, and as if in a dreamlike sequence, is a knightlike figure on a white stallion in rapid motion; the figure is dressed in full body armor and carries an upraised sword. The rays of the sun appear in both the upper left and upper right corners of the card. Justice is one of the four cardinal virtues to appear as a trump card; the others are Strength, The Hanged Man (Prudence?) and Temperance.

The Hermit The blue robe worn by The Hermit, or Father Time, is trimmed in gold fur, suggesting that he is a man of some means. He wears on his head a fluffy two-tiered hat also trimmed in gold fur. The Hermit has a long white beard. He appears to be wearing white gloves and white stockings; he has on the same shoes as The Magician. In his right hand The Hermit carries a large hourglass to mark time (in other popular tarot cards he is often depicted holding a lantern). In his left hand The Hermit clasps a long rod.

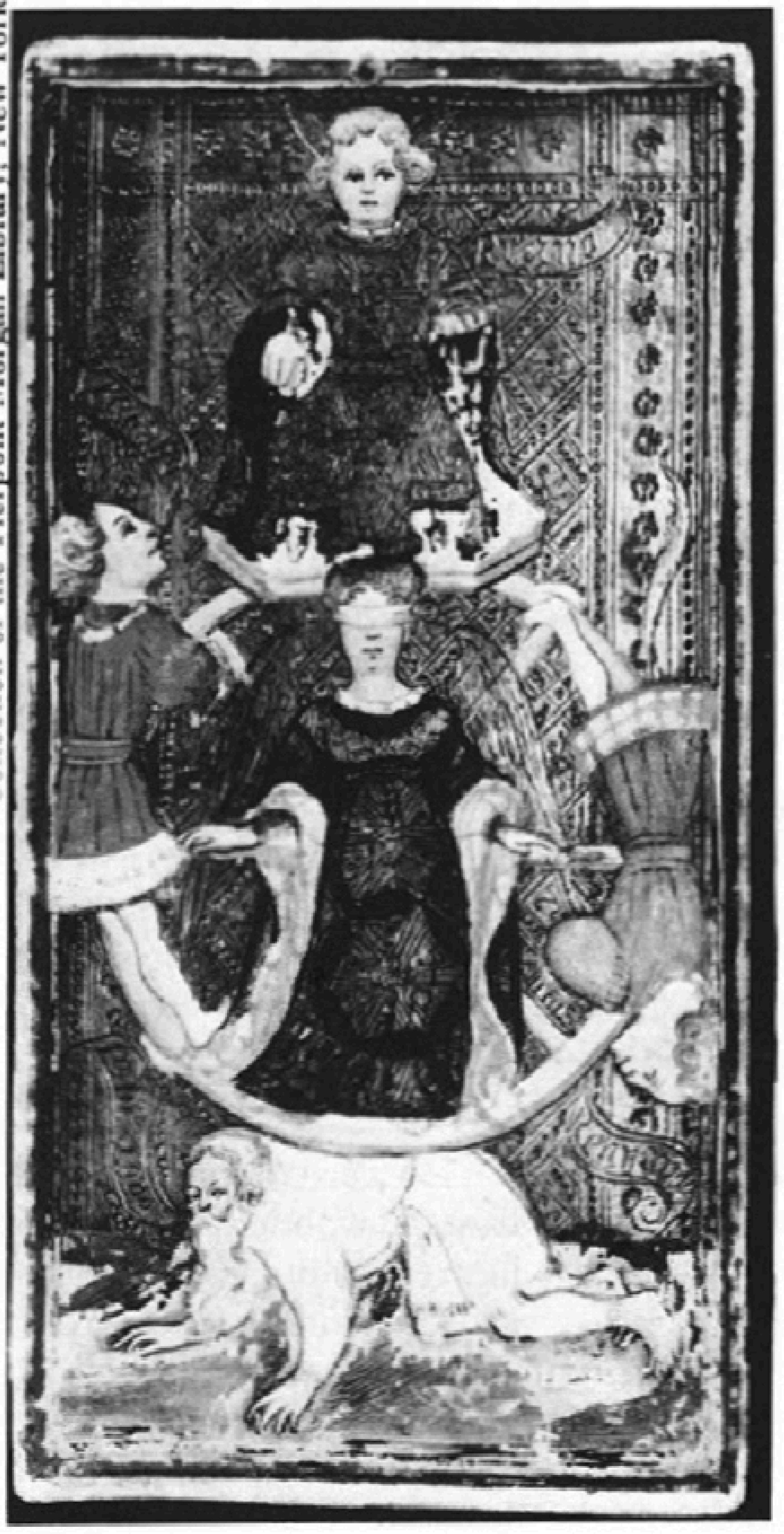
The Wheel of Fortune The winged female figure of Fortune within the center of the wheel is the same person previously depicted in The Lovers, The Chariot and Justice. However, in this card her robe is similar to the blue hexagonal ribbon pattern of The Pope's robe, with the exception that the color of the pattern is silver rather than gold. Straight rays emanate from a sun with scalloped smaller rays and blue dots. The placement of symbolic figures around The Wheel of Fortune is familiar in medieval art.

The young figure on a platform at the top of the wheel has ass's ears and is clothed in a gold garment with the heraldic device of the sun. The lettering near the figure reads *Regno*—I reign.

The figure descending on the right has a tail and the lettering reads *Regnavi*—I reigned.

The figure clothed in green, rising on the left side of the wheel, also has ass's ears and the lettering reads *Regnabo*—I shall reign.

The figure of an aged man on his hands and knees appears beneath the wheel. He has a heavy gray beard and is dressed in a ragged white garment. His stockings are worn through at the feet, as they are on the figure in The Fool card. The lettering by the aged man reads *Sum sine regno*—I am without reign.



Collection of the Pierpont Morgan Library, New York

The Wheel of Fortune *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

Giulio Ferrario, compiler of *Poesie Pastorali e Rusticali* in 1808, cites in *Alcune Poesie Inedite del Saviozzo et di altri autori* how four figures engage in a monologue with the goddess Fortuna as follows:

> Fortuna.—I am that Fortuna who has made and unmade kings and emperors. It is of no avail to worship me. Let him beware who sits at the top of the wheel. Let each hold fast to his treasure.
>
> Regno.—I reign at the top of the wheel, as Fortune has destined me. But if the wheel turns I may be deprived of power. Be moderate, ye who are in power, lest you fall to earth. Behold the honor I am paid because I sit at the top of the wheel.
>
> Regnavi.—I reigned for a while, then Fortune put me down and deprived me of everything good. Her friendship avails not. No friend remains when a man falls. Do not be confident when you are rising; Fortune makes you fall with deadly blows. Hearken to my case, how I gained and lost this honor.
>
> Regnabo.—I shall reign if Fortune pleases and the wheel turns to the fourth place. I shall be above and rule all the world. How great is my pleasure then! Virtue moves me to speak such words, because I plan to do justice and punish those who have maliciously robbed the men of good estate. What joy I shall have to be able to punish them!
>
> Sum sine Regno.—I am, as you see, without reign, down low in wretchedness. Fortune has disclaimed me. If I should mount on this wheel, every man would be friendly to me. Let each take warning. . . .

Strength This card, also called Fortitude, is the first of the six trump cards believed to have been painted by a different artist, possibly Antonio Cicognara. It probably served as a replacement for a lost card or to complete an unfinished deck. The figure of a strong man, perhaps Hercules, wields a club above his head. The club is green with touches of gold. The man wears a dark blue tunic with a red-violet scarf, sleeves and stockings. Both the man and the lion-like beast crouching in front of him stare intently in the same direction and share the same facial expression. The Strength card in most tarot decks depicts a man or woman controlling a lion, but in this card from the Visconti-Sforza pack the man and the animal appear poised for battle against a common enemy, although some interpretations suggest the lion is cowering under the blows of the man's club. The facial features of the man are harsher than the sweet expressions rendered in the preceding Major Arcana cards. The background of this replacement card contains a repetitive sun pattern with some straight rays rather than wavy as in the other trump cards.

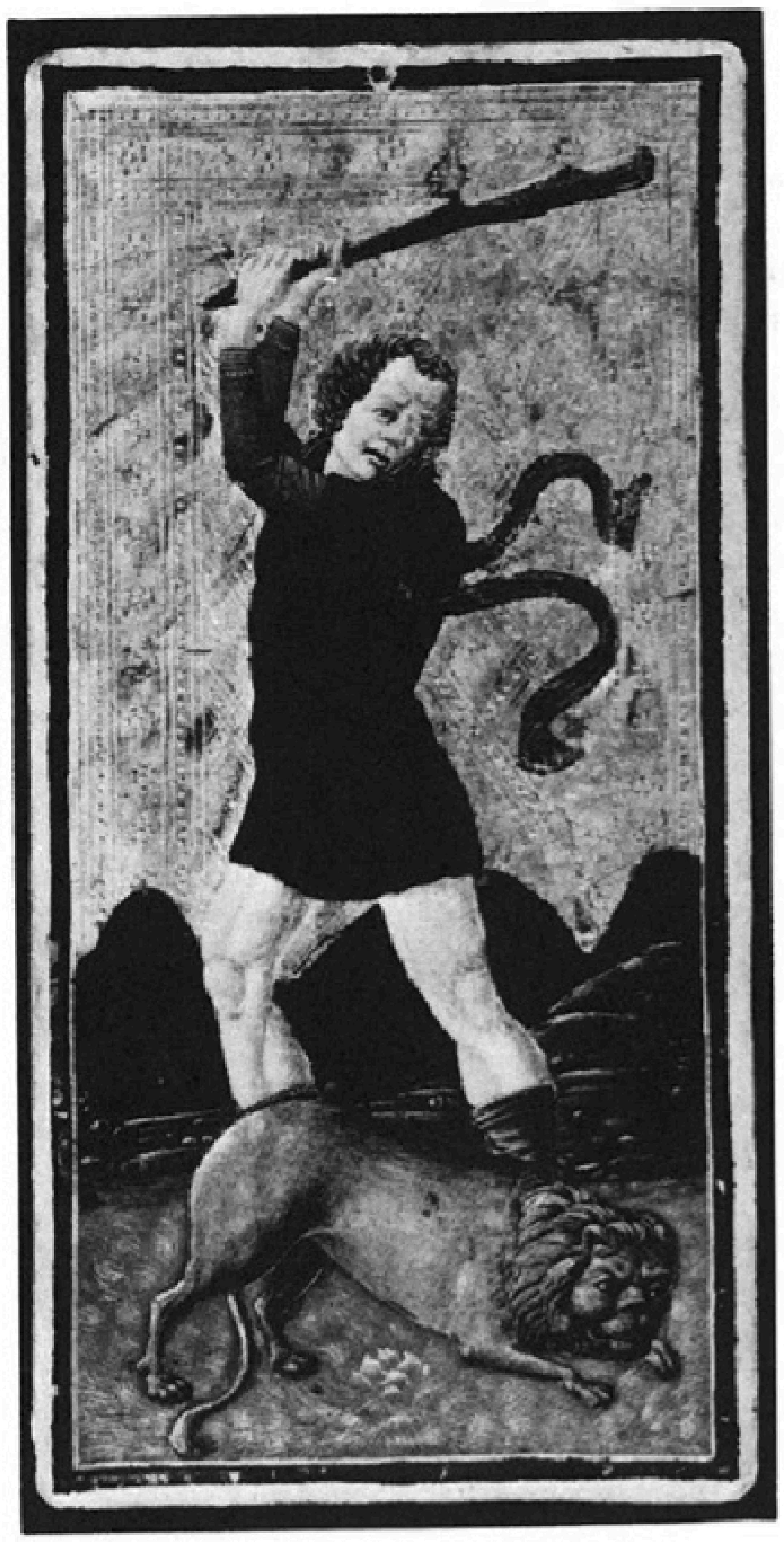
The Hanged Man This card depicts a young figure hanging upside down from a wooden gallows by his left ankle. The face of the figure is similar to the face that appears in several other cards, including The Lovers and Justice. The hanging figure wears a pair of green tights with high hips and a white blouse with balloon sleeves and buttons down the center. His hands are behind his back, presumably tied, and his left leg is crossed behind his right foot, forming a triangle.

Death The animate figure of a skeleton as archer stands upon the ground. The white shrouds or fillet around his head may be a blindfold removed. The skeleton holds in his left hand a large bow; it is a weapon suggestive of the vertebrae. In his right hand is a thin arrow feathered at the top. The funereal figure of Death smiles, his piercing eyes glaring from his skull. At the bottom of the card the ground is shown with crevices and cracks as at the edge of a precipice.

Temperance This card was also done by a hand other than that of Bonifacio Bembo—the artist may have been Antonio Cicognaro. The figure of Temperance is shown as a woman pouring liquid from one ornate ceramic urn into another. Draping the figure is a deep blue peplum drawn across the bodice and hips by a fine ribbon belt and patterned with eight-rayed gold stars, the first appearance of such a decorative pattern in this deck. Her sleeves are red-violet and the red stockings on her feet are sagging. Temperance stands at the edge of a crevice or precipice and there is a decorative grass pattern at her feet.

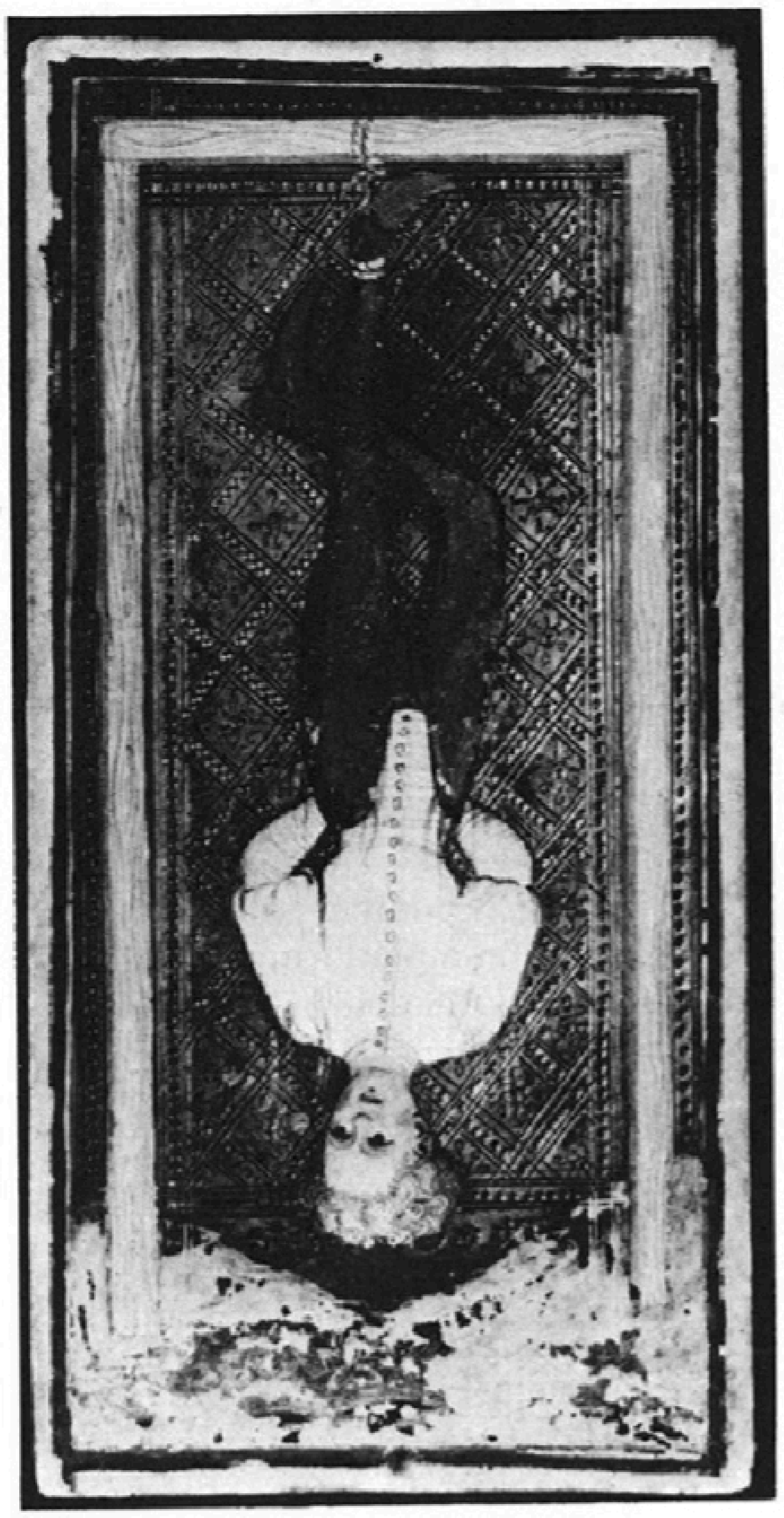
Though the artist who painted this card did not decorate the figure's garment with any of the heraldic devices common to Visconti or Sforza; the background design is compatible with that of the other cards in this deck.

The Devil This is one of the four cards lost from the extant Visconti-Sforza *tarocchi* pack. The first five hundred Visconti-Sforza decks reproduced in 1975 by Grafica Gutenberg and U.S. Games Systems, Inc., contained a



Collection of the Pierpont Morgan Library, New York

Strength *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza,* tarocchi *pack.*



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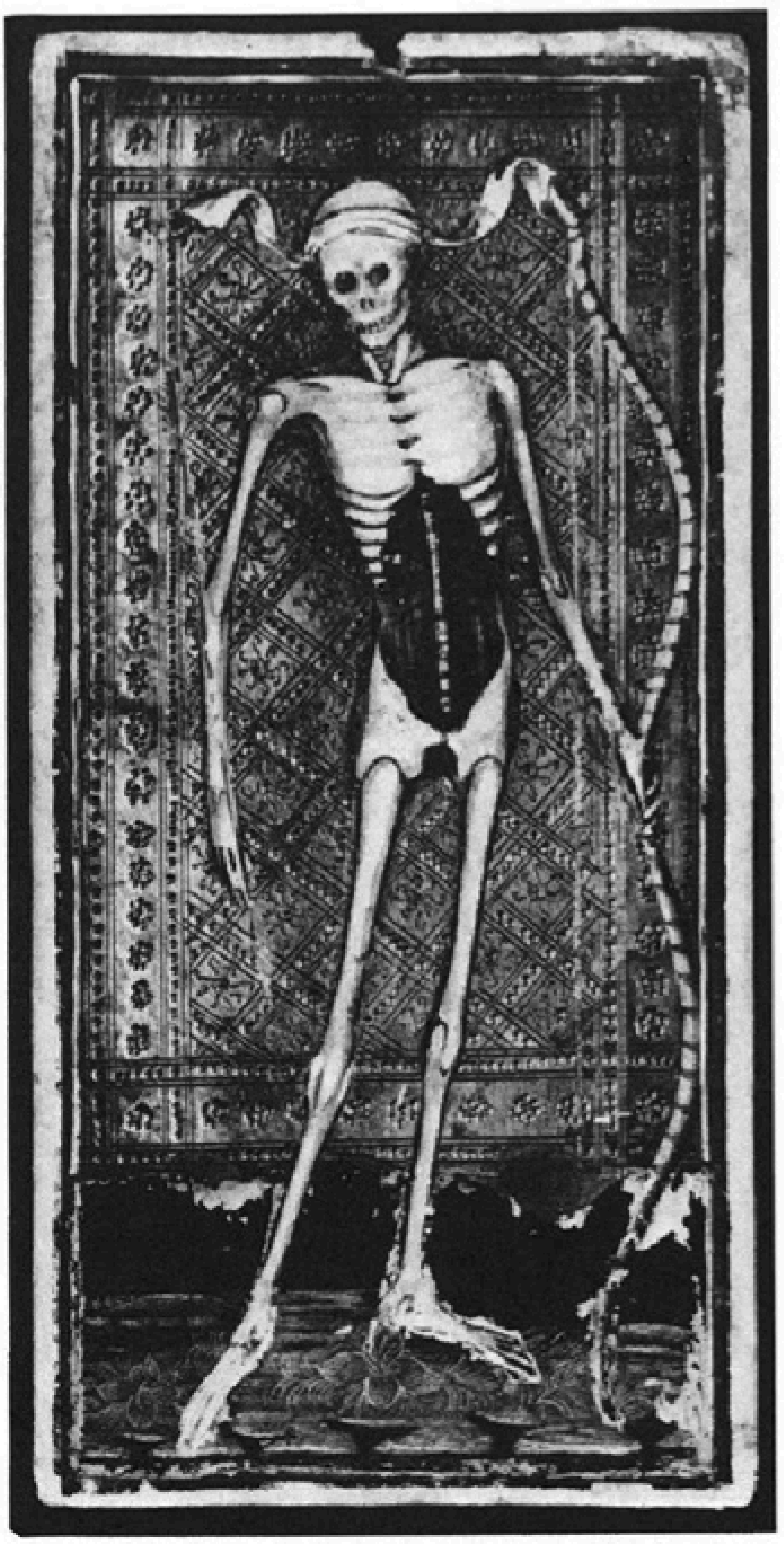
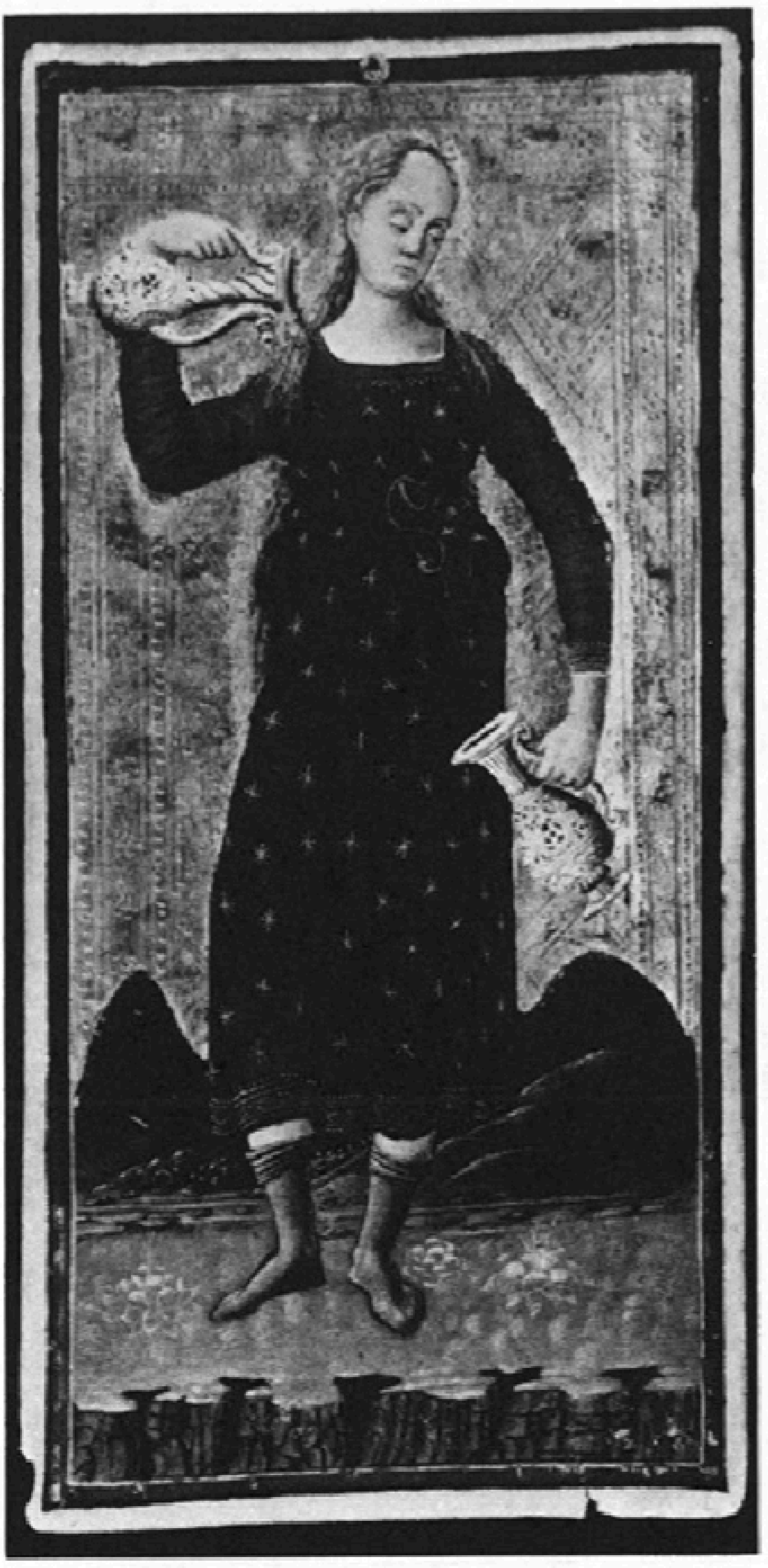
The Hanged Man *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Pierpont Morgan Library, New York

Death *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



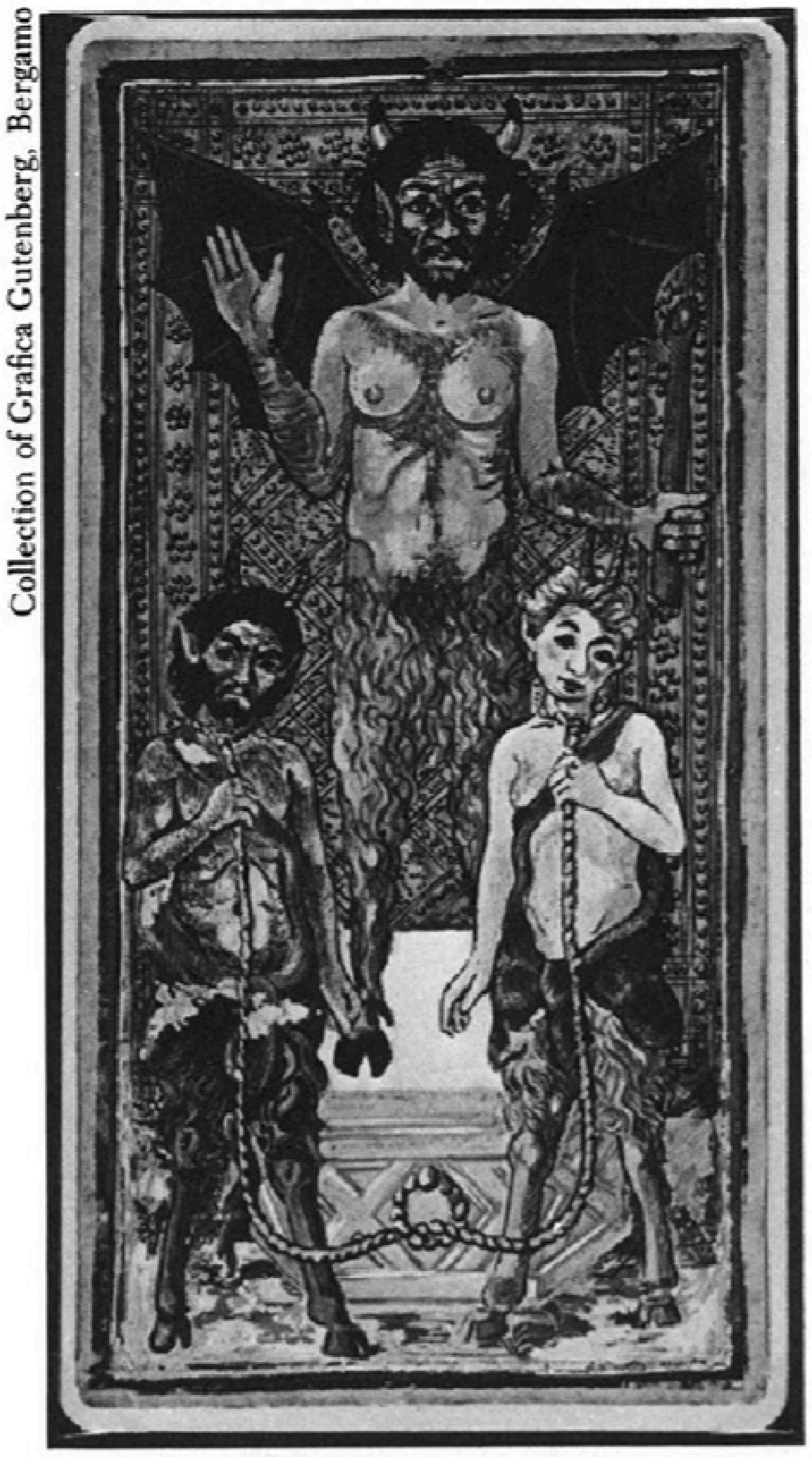
Collection of the Pierpont Morgan Library, New York

Temperance *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

composite line drawing of The Devil card from other popular tarot decks. The second edition of the reproduced Visconti-Sforza deck, also published in 1975, recreated the card of The Devil, shown here, as it may have appeared in the fifteenth century.

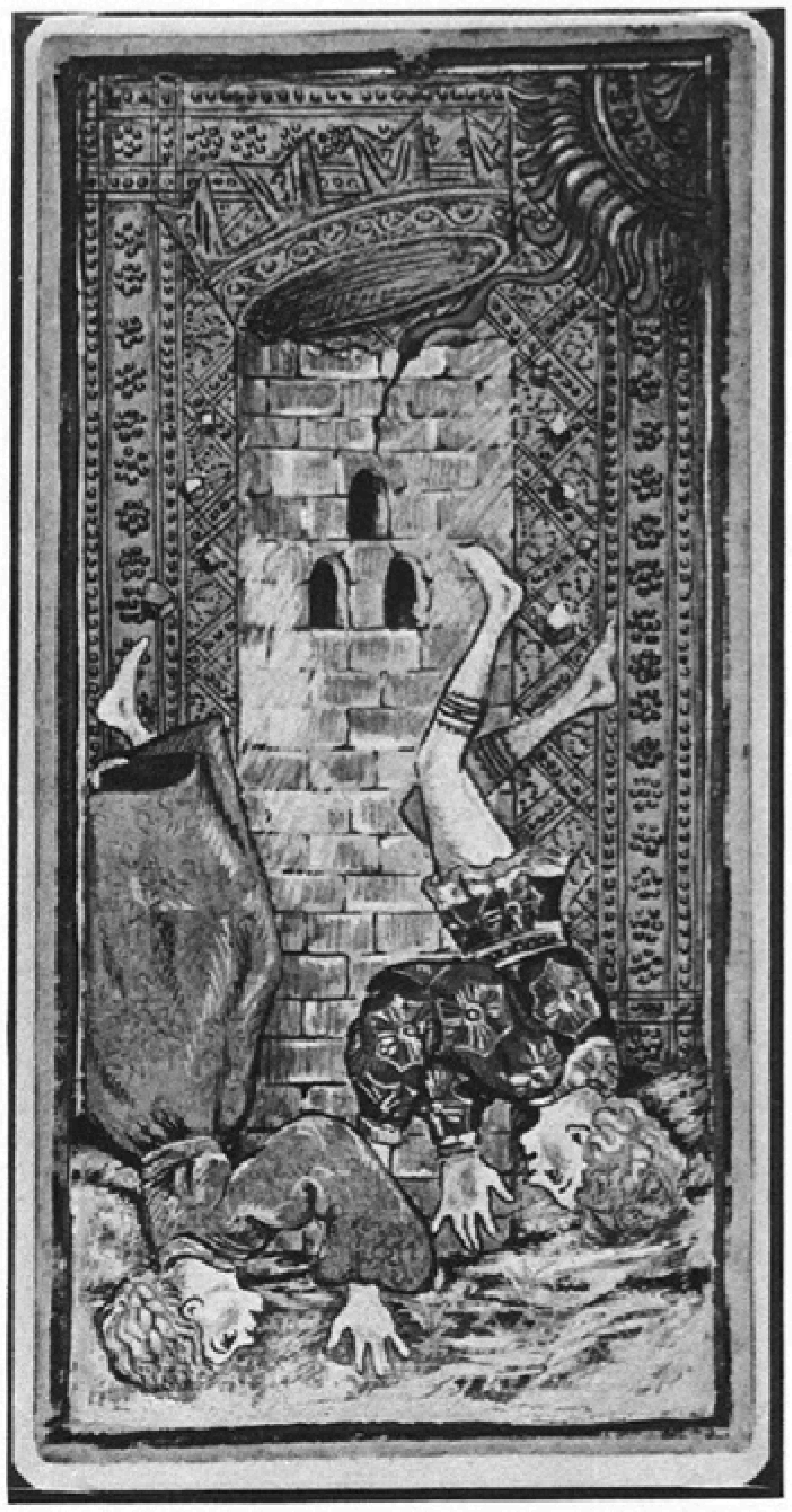
The figure of a fierce Devil—whose torso is half male and half female and whose lower body is animal—stands on a pedestal. The Devil is winged and has horns and ass's ears. It carries in its left hand a small club, while its right hand gives a sign. In front of The Devil, tied to the pedestal, are two smaller figures, both half animal and half human, one male and one female. They are clothed in loose green cloth. A heavy rope tied around their necks goes through a knot affixed to the pedestal. The male figure facially resembles The Devil. The female figure has a lighter skin tone.

The Falling Tower This is the second card missing from the trumps. In the first reproduction of five hundred Visconti-Sforza decks a line drawing of a popular Falling Tower card was substituted. In the second edition of the reproduced deck an artist recreated The Falling Tower card as it might have appeared at the time of the original Visconti-Sforza deck. A blazing red sun with scalloped rays appears in the upper right section of the card. One ray strikes the tower and separates the gold crown-shaped top from the stone battlement. Stones and debris fall to the ground, along with two figures dressed in garments similar to those worn by the two figures in The Lovers Card. How-

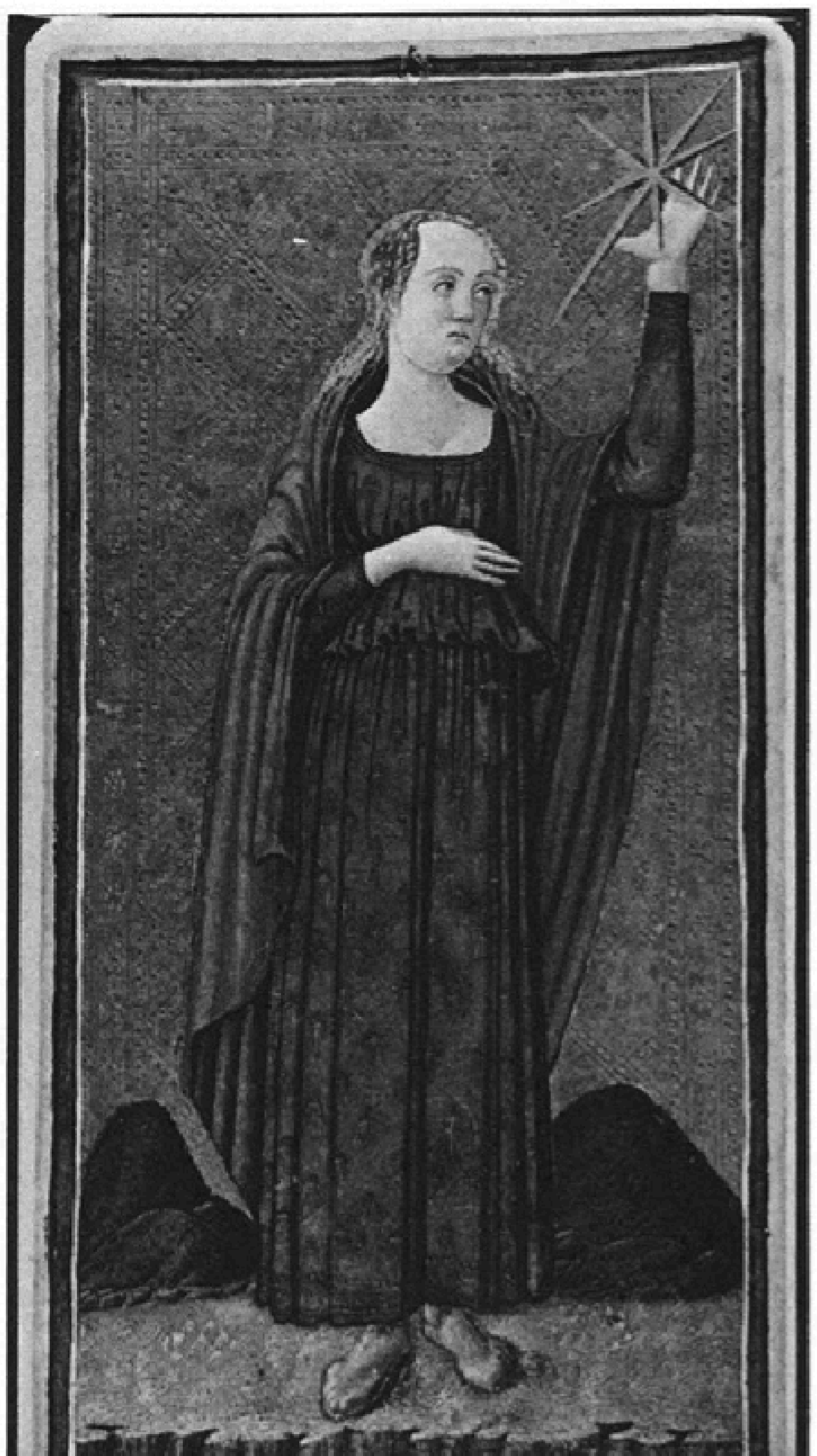


Collection of Grafica Gutenberg, Bergamo

The Devil *Recreated to replace its missing counterpart in the original Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*


Collection of Grafica Gutenberg, Bergamo

The Falling Tower *Recreated to replace its missing counterpart in the original Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*


Collection of Accademia Carrara, Bergamo

The Star *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

ever, the facial expressions of the falling figures are tense and fearful.

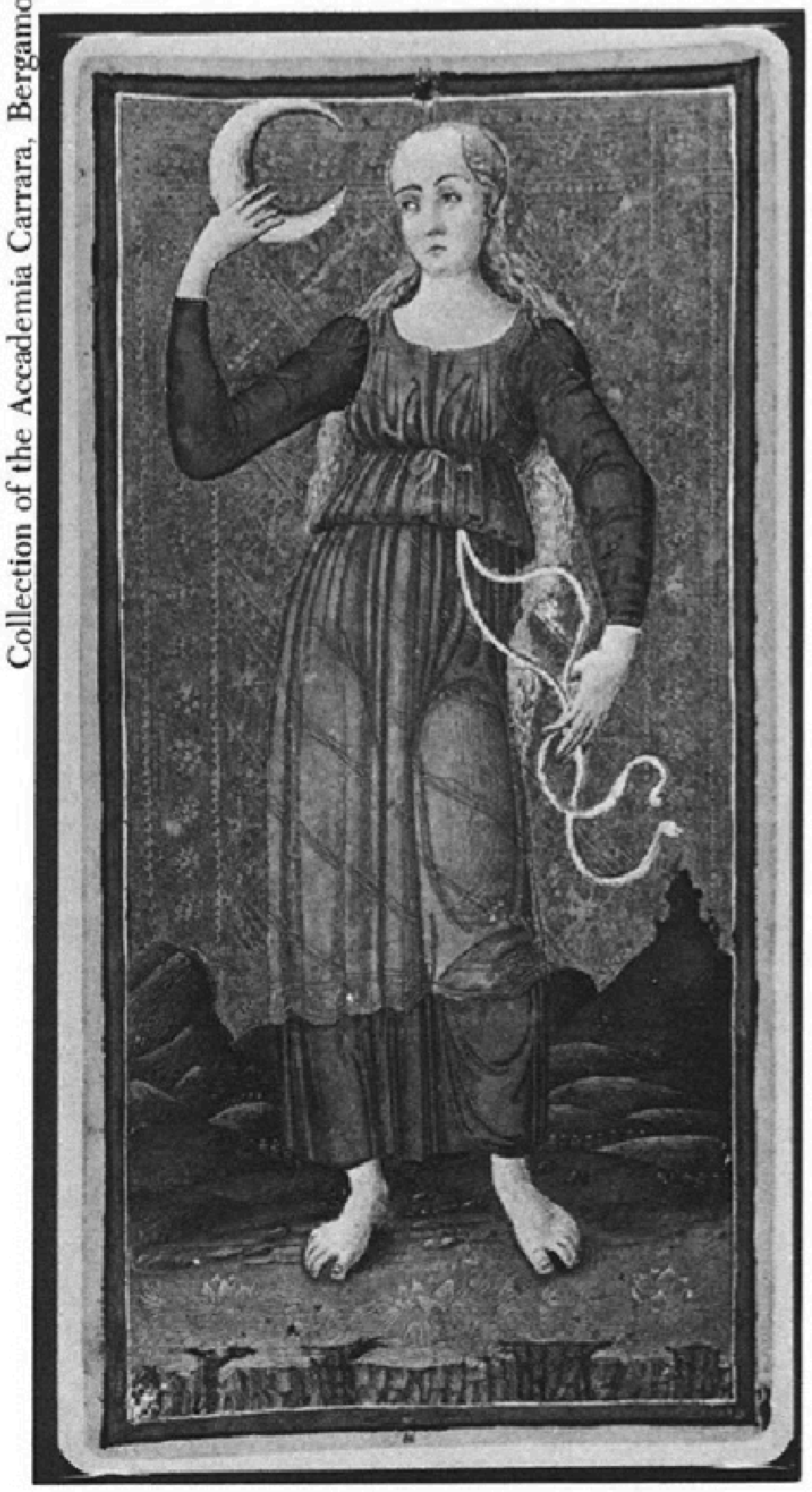
The Star This is the third card of the Major Arcana not painted by Bonifacio Bembo. The female figure reaches out with her left hand to touch an eight-rayed star. The design on her blue peplum—in contrast to that pictured on the card of Temperance—depicts horizontal rays above four or five vertical rays; this suggests heavenly radiance or light from above. Her red cape is decorated with gold stars having the eight-rayed pattern, similar to the design on the Temperance card. Inside the cape is a green lining. The female figure in this card appears to be wearing some form of brown stocking footwear. Like Temperance, she is standing at the edge of a precipice.

The Moon This is the fourth trump by a different hand. The figure is that of a young woman, possibly the goddess Diana, holding a crescent moon in her right hand. She carries a broken bow in her left hand, a sign of her defeat. The classical Greek garment of Diana—a high-waisted red-violet robe without sleeves—is here worn over a long blue dress. The design on the red-violet robe consists of a series of three gold diagonal lines repeated diagonally across the garment. Interestingly, the hem of the red-violet robe lines up perfectly with the mountainscape in the distance. The figure of the goddess stands at the edge of a crevice; her feet are clearly painted, in contrast to the previous cards. A castle appears in the distance.

The Sun A winged child—*putto*—appears to be standing with his right foot on a dark blue cloud. Both hands hold aloft a radiant human head resembling the color of blood. A small purple scarf swirls around the child's neck and between his thighs. A thin beaded necklace, perhaps a good-luck charm, hangs around his neck. The foreground of this card is a cliff's edge. This card was painted by the same hand as the preceding Strength, Temperance, The Star and The Moon cards and The World card.

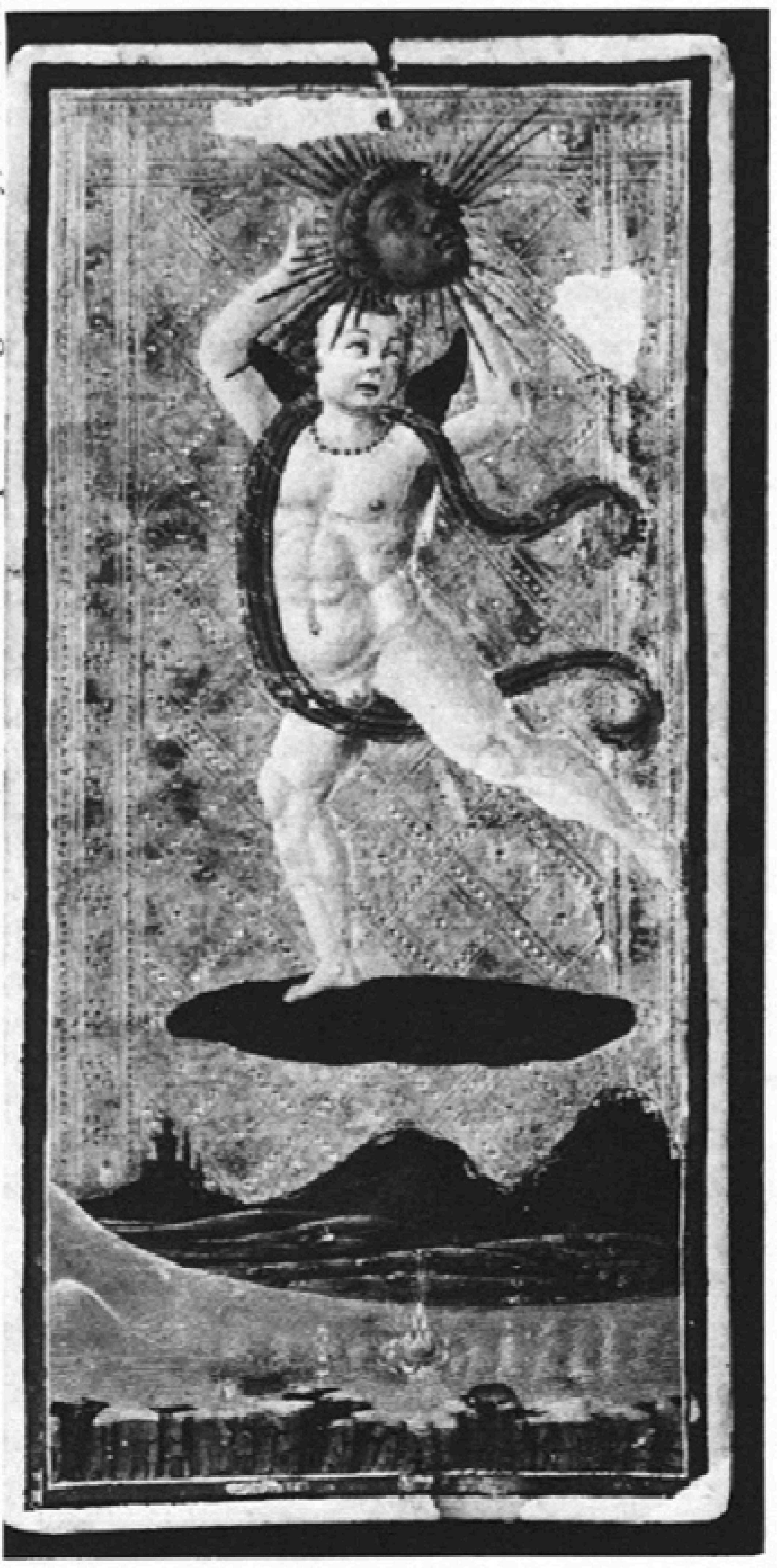
Judgment A godly figure similar to The Pope appears at the top of the card. Judgment holds a sword in his right hand and a globe topped with a cross in his left. He is bearded and wears a crown. His blue garment is interlaced with a silver ribbon, and a heraldic device, possibly the sun, appears beneath the waist of the garment in the center of the gold diapered background. In front of Judgment are two angels blowing trumpets with hanging banners; the lower banner shows a gold cross against a gold background. At the bottom of the card, from a marble tomb, rise two nude young figures, possibly meant to represent Francesco Sforza and Bianca Maria Visconti. Between these two figures is an aged man who appears resting at the bottom of the tomb.

The World This is the sixth and final card of the trumps painted by a different hand. Two naked children support a gigantic circular object, possibly a globe, that contains a vision of a heavenly walled city floating on a turbulent sea. In the blue sky above the city are eight-pointed gold stars, similar to the design on the garment worn by Temperance. The two winged cherubic figures have red scarves loosely draped across their shoulders.



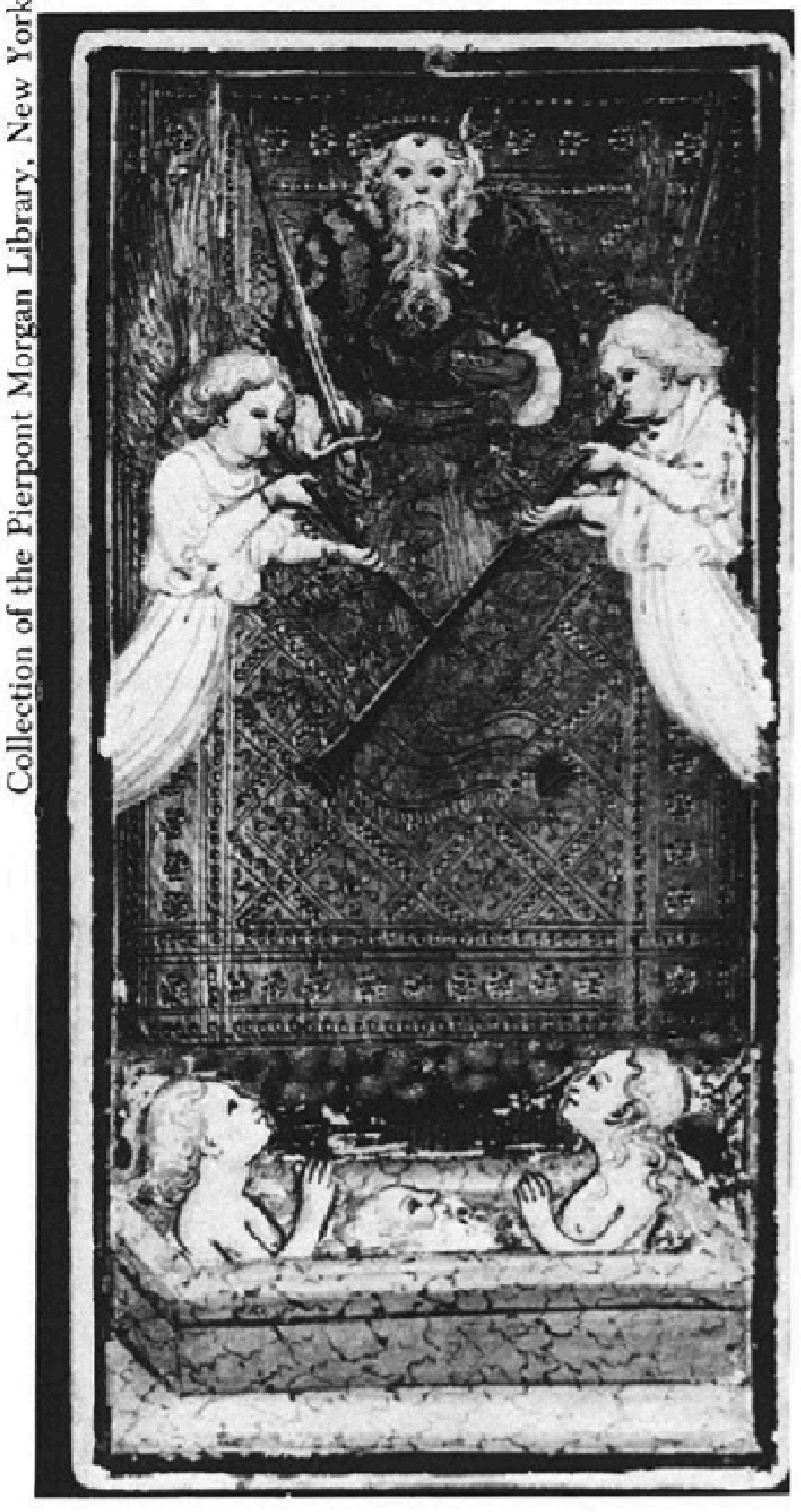
Collection of the Accademia Carrara, Bergamo

The Moon *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



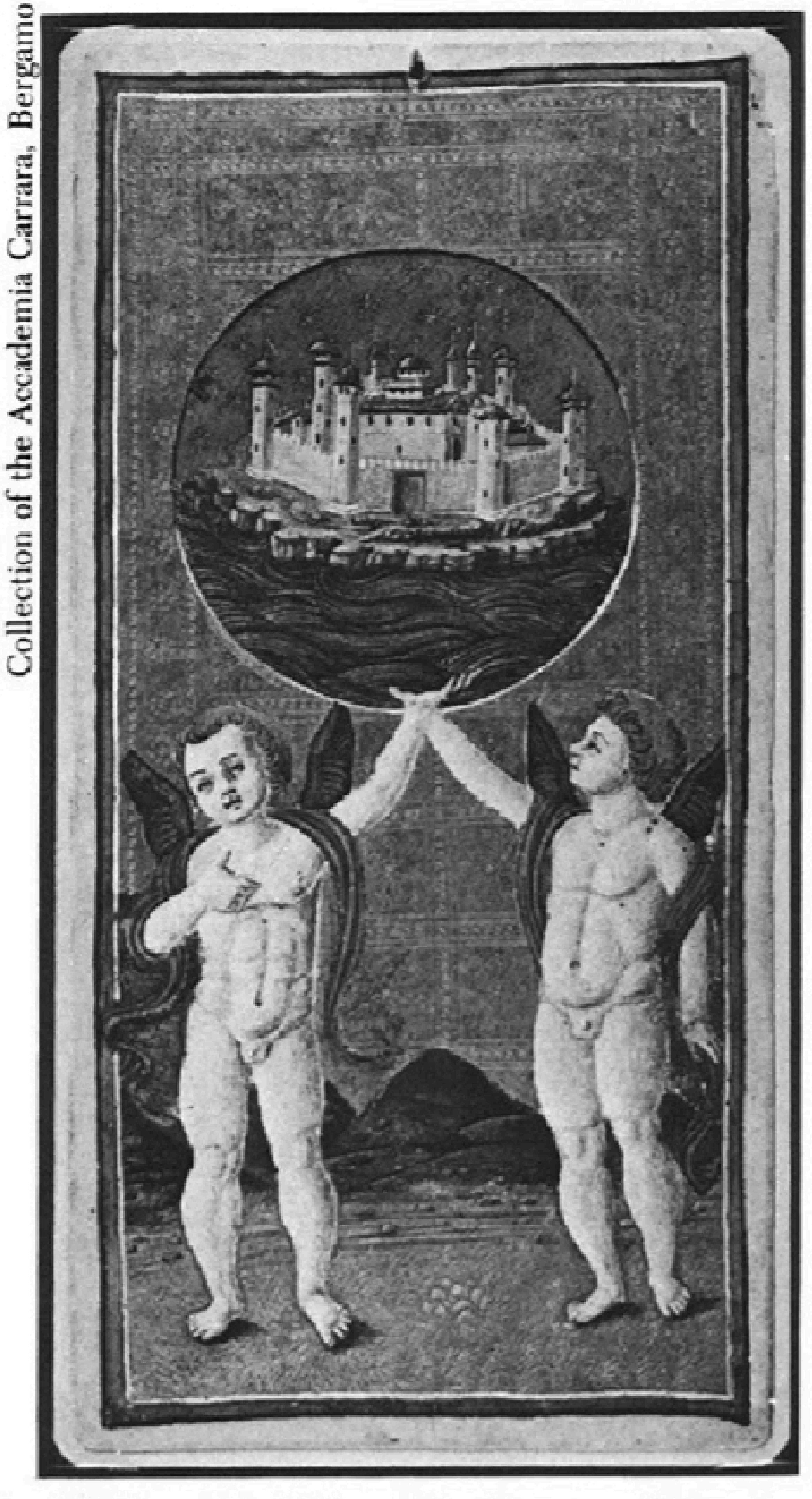
Collection of the Pierpont Morgan Library, New York

The Sun *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Pierpont Morgan Library, New York

Judgment *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Accademia Carrara, Bergamo

The World *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

THE FIFTY-SIX MINOR ARCANA CARDS

The Minor or Lesser Arcana of the Visconti-Sforza pack total fifty-six cards, comprising fifty-four extant cards and two missing cards—the three of swords and the knight of coins—which were recreated in the 1975 reproduction of the Visconti-Sforza *tarocchi* deck.

The four suits in the Minor Arcana of the Pierpont Morgan–Bergamo Visconti-Sforza *tarocchi* pack are: *spade* (swords), *bastoni* (staves, batons), *coppe* (cups) and *denari* (coins). Each suit contains fourteen cards: four court cards—king, queen, knight and page—and ten pip cards from ten to ace.

The four figures on the court cards of the suit of spades are dressed in armor and each figure carries a large sword as a symbol of his suit.

The figures on the four court cards of the suit of staves wear silver pleated garments. Each carries a long stave or rod with a large vessel at each end, except for the king whose rod has a finial only at the top.

The four figures on the court cards of the suit of cups wear gold garments decorated with the heraldic device of sun and rays. Each figure holds a large cup or chalice as a symbol of his suit.

Three figures on the court cards of the suit of coins are dressed in garments decorated with blue hexagonal ribbons that wind around circular suns with straight rays. The knight of coins has been recreated to replace the missing original. Only the king of coins fails to wear a ducal crown similar to the crown worn by the other three kings.

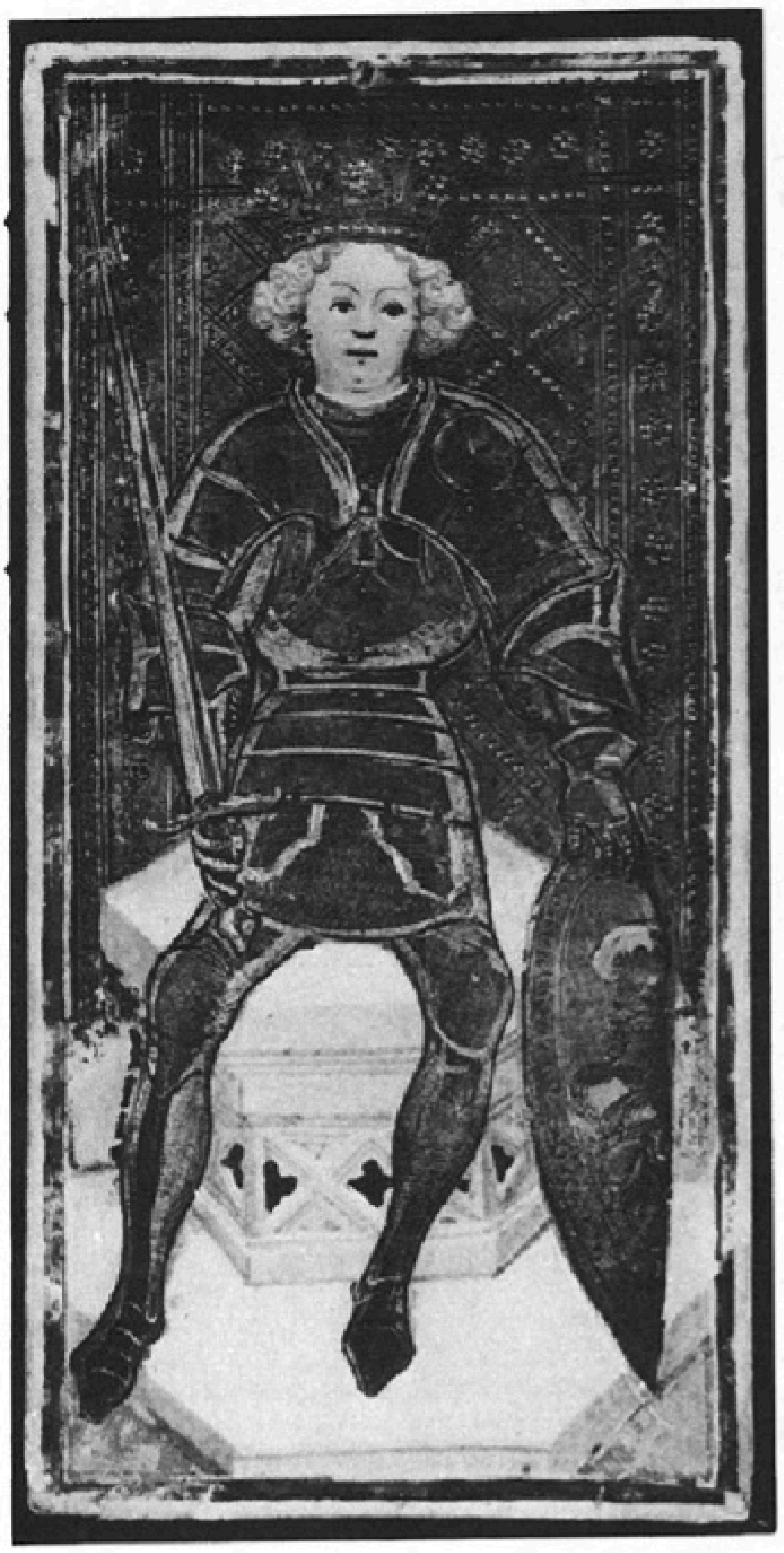
The court figures are viewed in varying positions—full face, left profile and right profile. With the exception of the kings, which do not have a left profile figure, at least one court figure of each type is depicted in each position. All the court figures wear gloves. The four court figures in the suit of swords are right-handed. In the suit of staves only the knight and page are right-handed, and in the suit of cups the queen, knight and page are right-handed. In the suit of coins only the queen is right-handed; since the knight card is missing, it is not known whether this figure was right- or left-handed.

The diapered diamond-shaped backgrounds on the sixteen court cards are basically similar. However, that they were done by more than one artist and possibly at different times is evidenced by the variations in execution. For example, the clarity and brightness of the diapered pattern on the kings of swords, clubs and coins contrasts with the dull gold background on the king of cups. Additionally, the wavy rays within the diapered pattern vary from clockwise to counterclockwise without apparent consistency.

King of Swords Crowned and in full armor, the king of swords sits upon a six-sided bench with a quatrefoil in a diapered pattern. The bench is on a platform that appears trapezoidal in shape. The king holds a raised sword in his right hand. His left hand rests upon a shield bearing the heraldic device, probably of Sforza origin, of a haloed lion holding a book. However, since the city crest of Venice also was a haloed lion holding a book, it is not certain this was a Sforza device. The king of swords is the only one of the four kings to have a shield beside him. The background of the card contains the same diapered or lozenge-shaped design found on the Major Arcana cards.

Queen of Swords The queen wears a crown and is dressed in a high-waisted white gown. Her arms are clad in armor. She is shown in profile and holds a sword upright in her right hand. With her left hand she seems to be giving a benediction or greeting. Along her shoulder and upper arm is the Sforza device of a lion, conferred upon Muzio Attendolo, the first Sforza, by Emperor Rupert in 1401. The lion may be a costume design intended to match the haloed lion on the king's shield.

Knight of Swords The knight of swords is shown in profile astride a white horse. Clad in full armor, he wears a pink cape with white trim. He holds an upright sword in his right hand. His hat is made of colorful peacock feathers. This is the only one of the four knights who wears a hat (assuming the missing card of the original knight of clubs is hatless). The horse wears a caparison bearing an emblematic shield known as *party per pale*—divided down the middle. Unfortunately, the design on the shield is obscure. The design around the armorial shield is an elaborate decorative quatrefoil with no apparent heraldic significance. The design of the quatrefoil border resembles the design of the platform on the king of coins card. Some scholars believe that the division of the shield—red on the left side and



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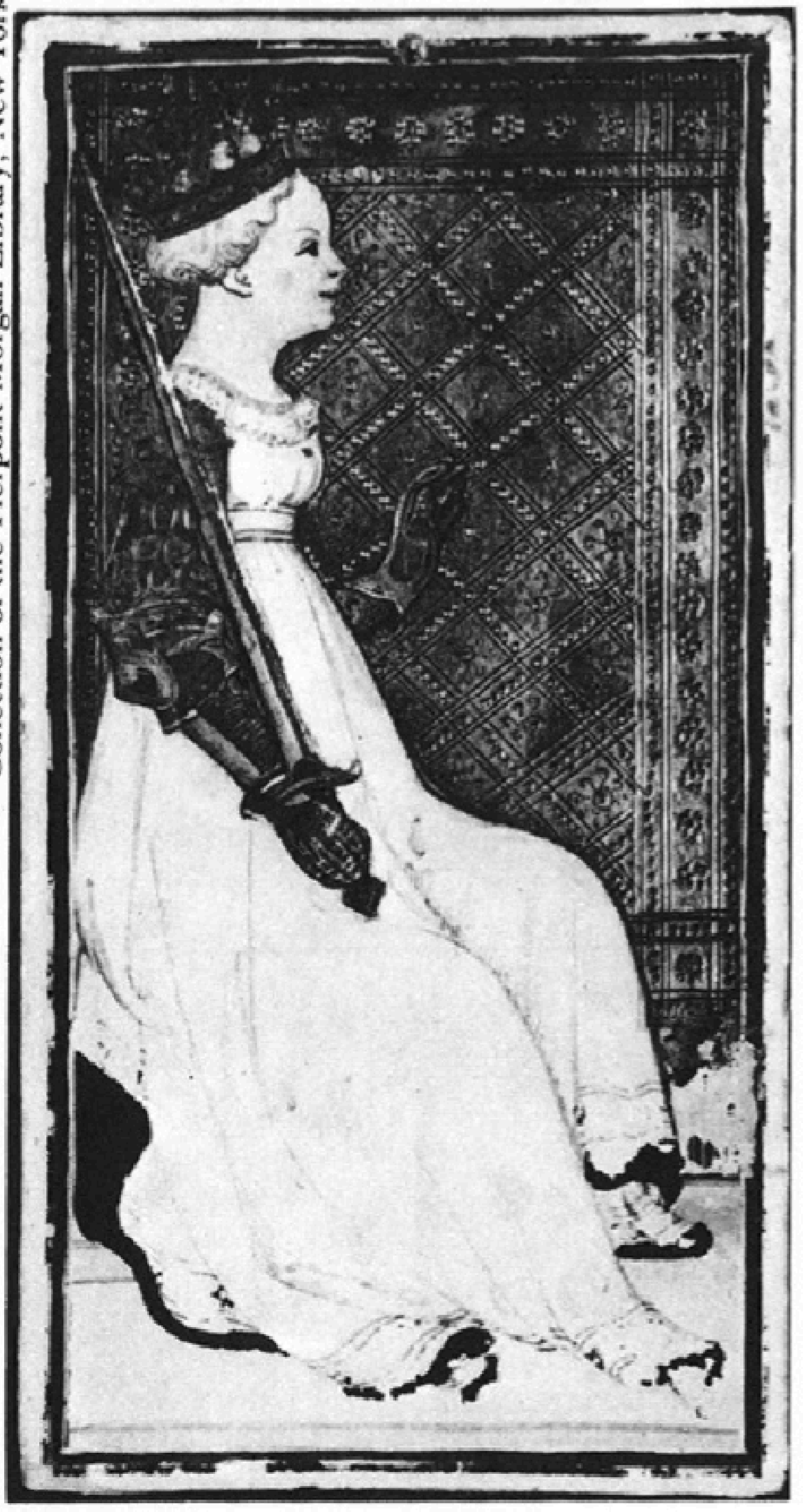
***King of Swords** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(right)
***Queen of Swords** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(far right)
***Knight of Swords** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



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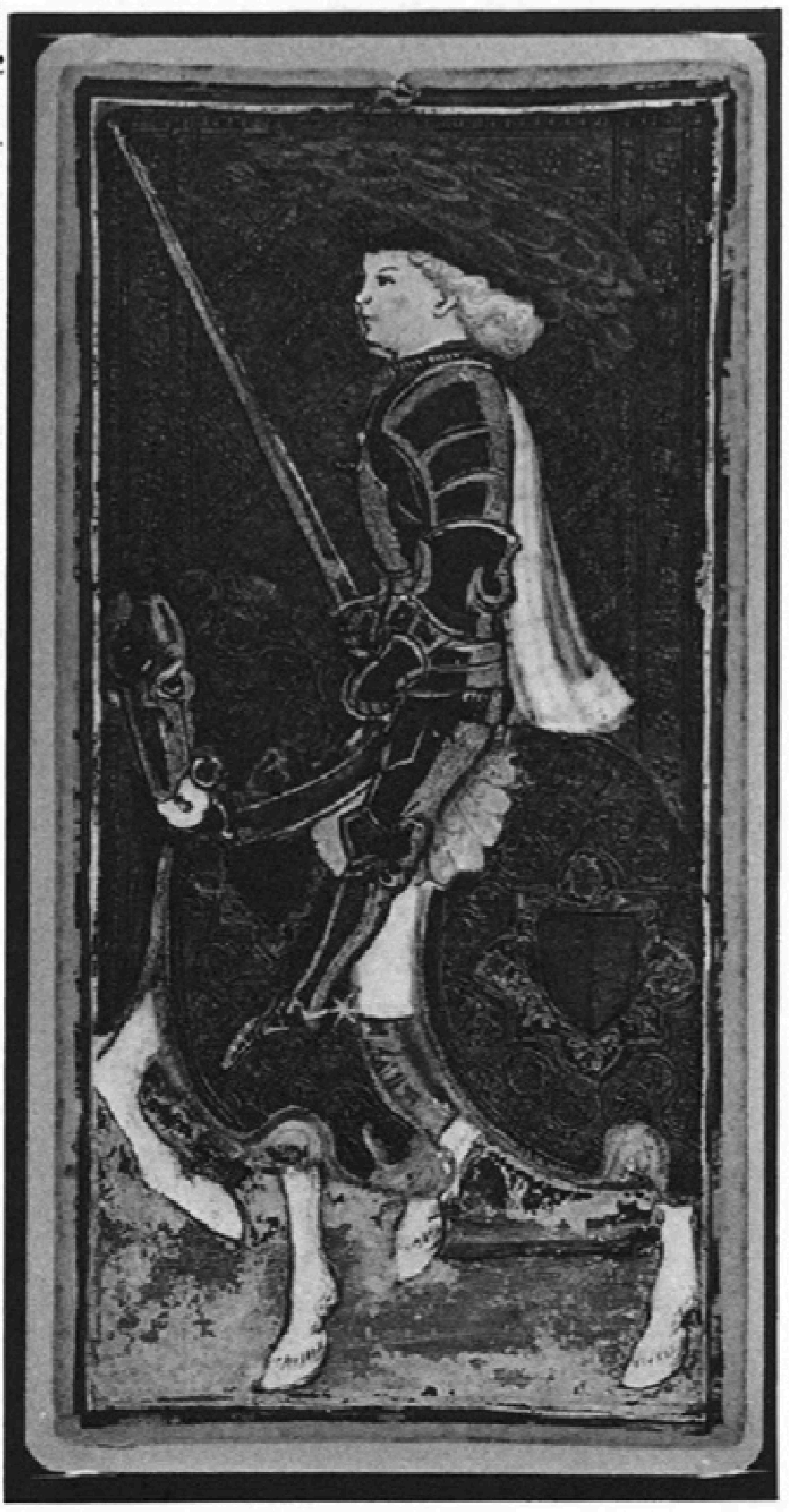
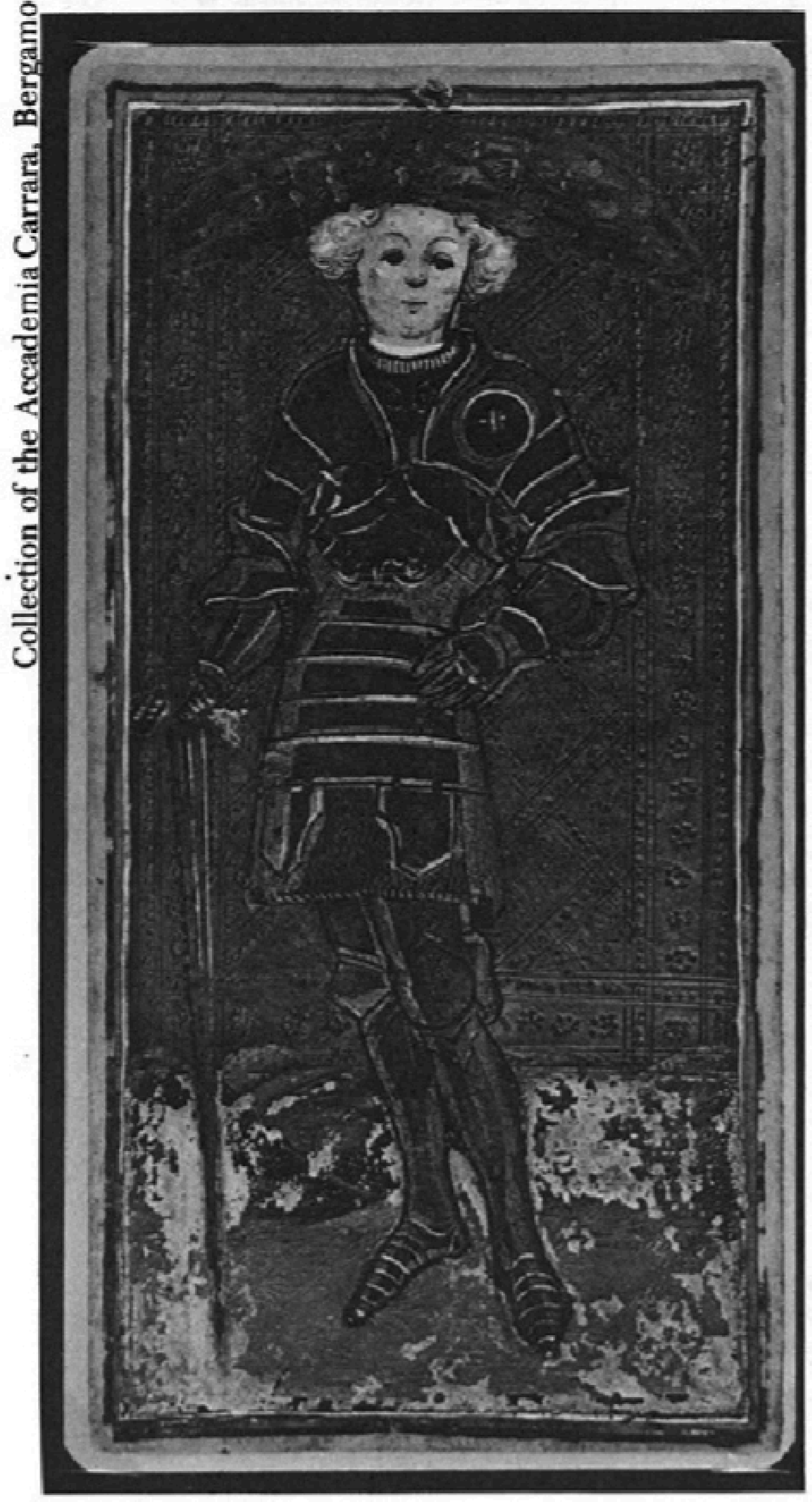


Collection of the Accademia Carrara, Bergamo

either white or silver on the right side—was added at a later date to cover a heraldic device, possibly the Visconti lion, a serpent or a plumed helmet. A second *party per pale* appears beneath the horse's neck. The horse's caparison is covered with a repetitive flower design of tooled dots within a circle.

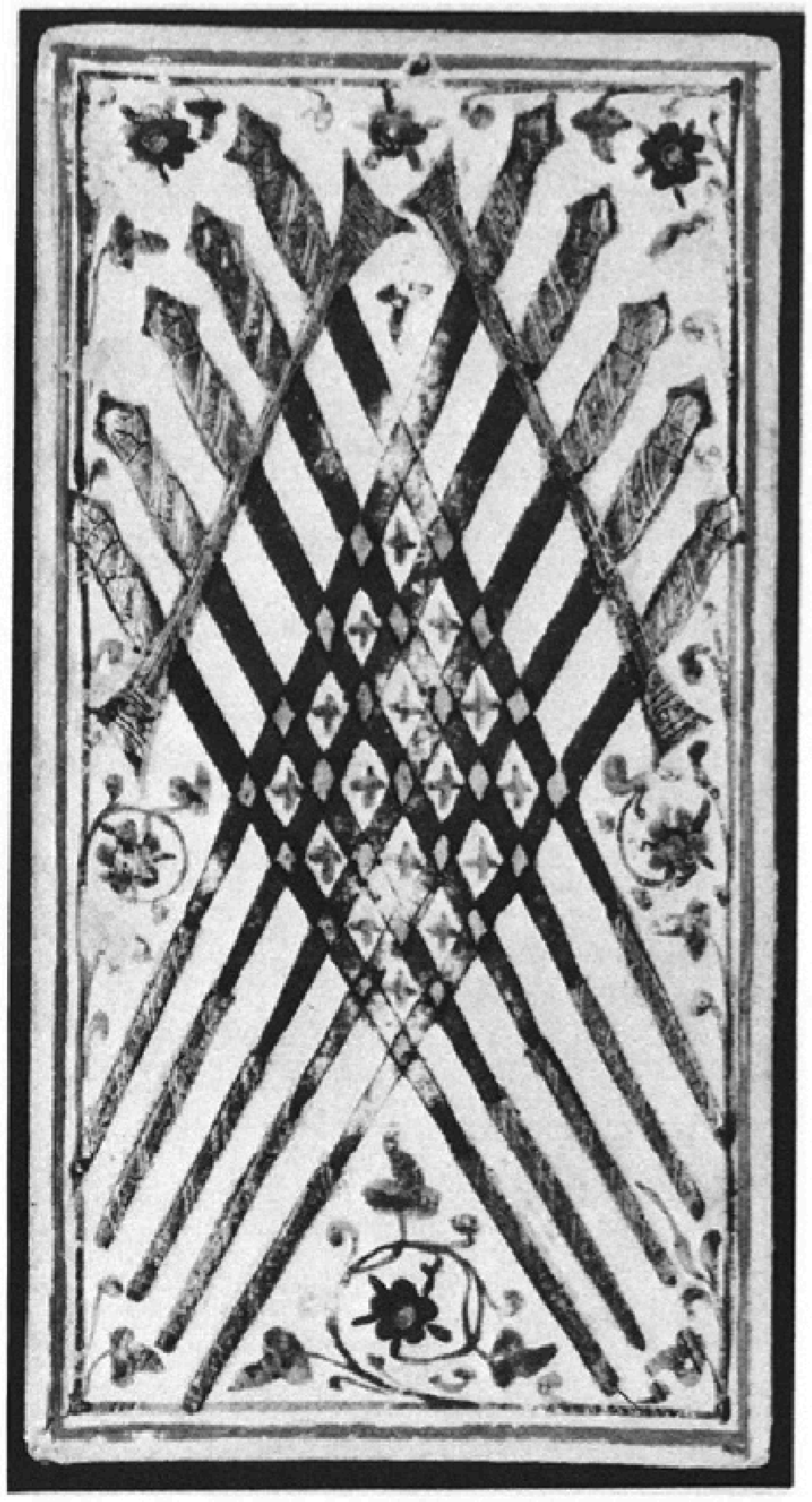
Page of Swords The page is shown full face and dressed in armor. He wears a large colorful hat of peacock feathers. His right hand rests on the hilt of his sword. An ornamental design appears on the breastplate that he wears over a leather or mail shirt.

The Pip Cards in the Suit of Swords The pip cards ten to one are depicted by numerically repeating swords indicating the value of the card. The hilts and blades are gold and the bodies of the swords are a deep blue, except at the points where the swords intersect, which are gold. There is assorted floral decoration of flowers, leaves and branches on each card. The Visconti motto, *A bon droyt*, meaning "To the good belongs the right" or "On the side of the law,"



Collection of the Accademia Carrara, Bergamo

***Page of Swords** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



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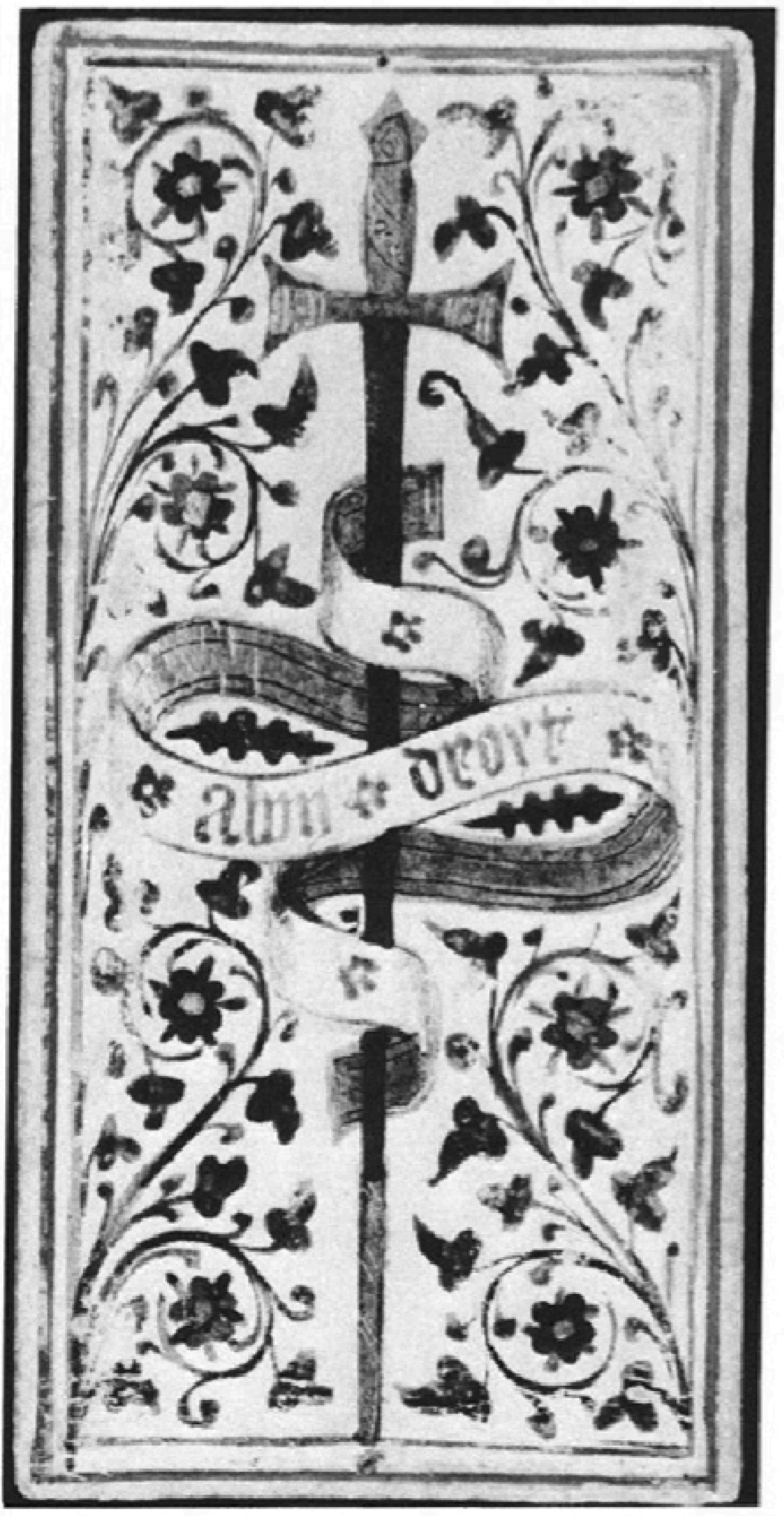
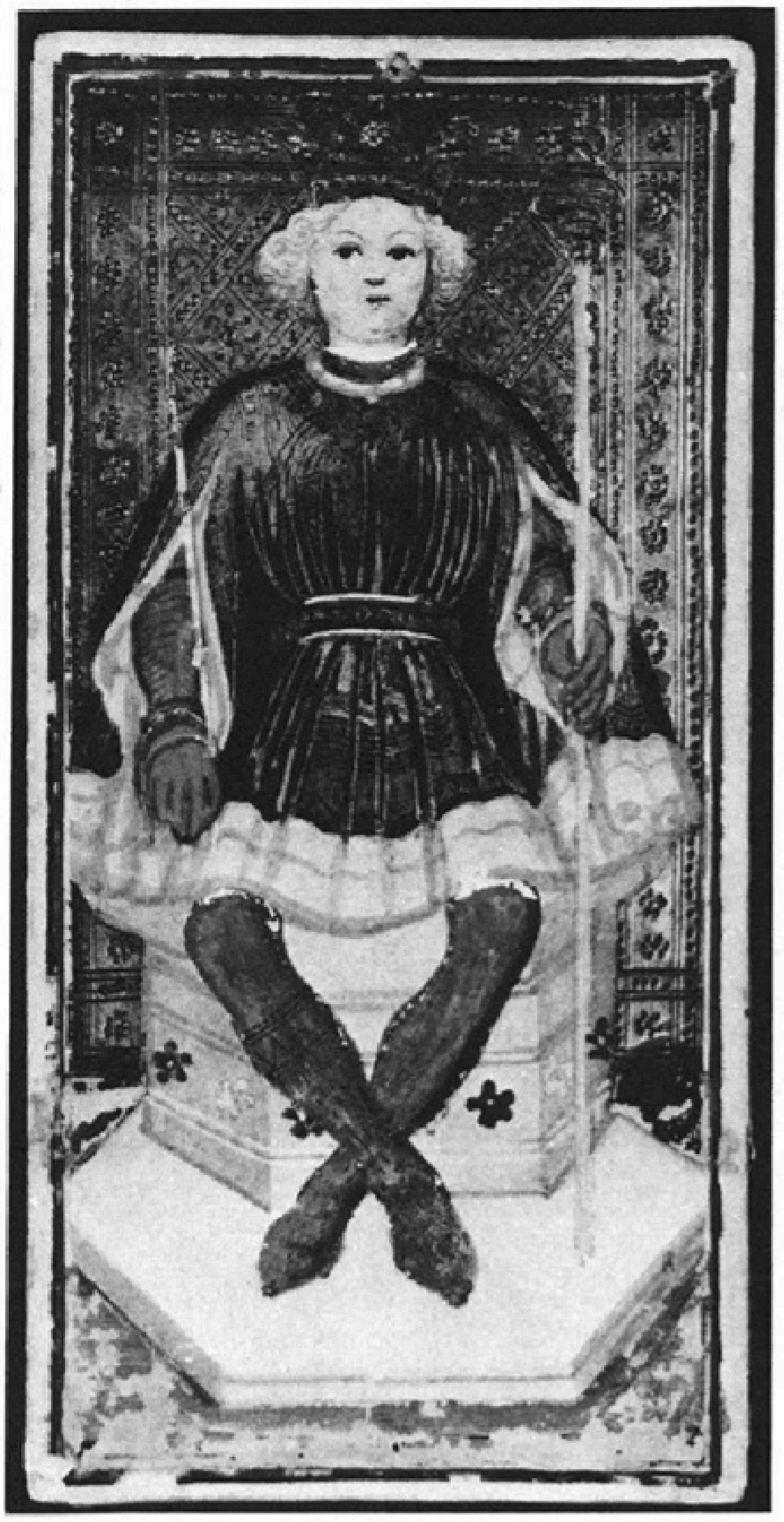


Collection of the Pierpont Morgan Library, New York

(far left)
***Ten of Swords** Reprinted*
from the Pierpont
Morgan–Bergamo
Visconti-Sforza tarocchi
pack.

(left)
***Ace of Swords** Reprinted*
from the Pierpont
Morgan–Bergamo
Visconti-Sforza tarocchi
pack.



Collection of the **Pierpont** Morgan Library, New York

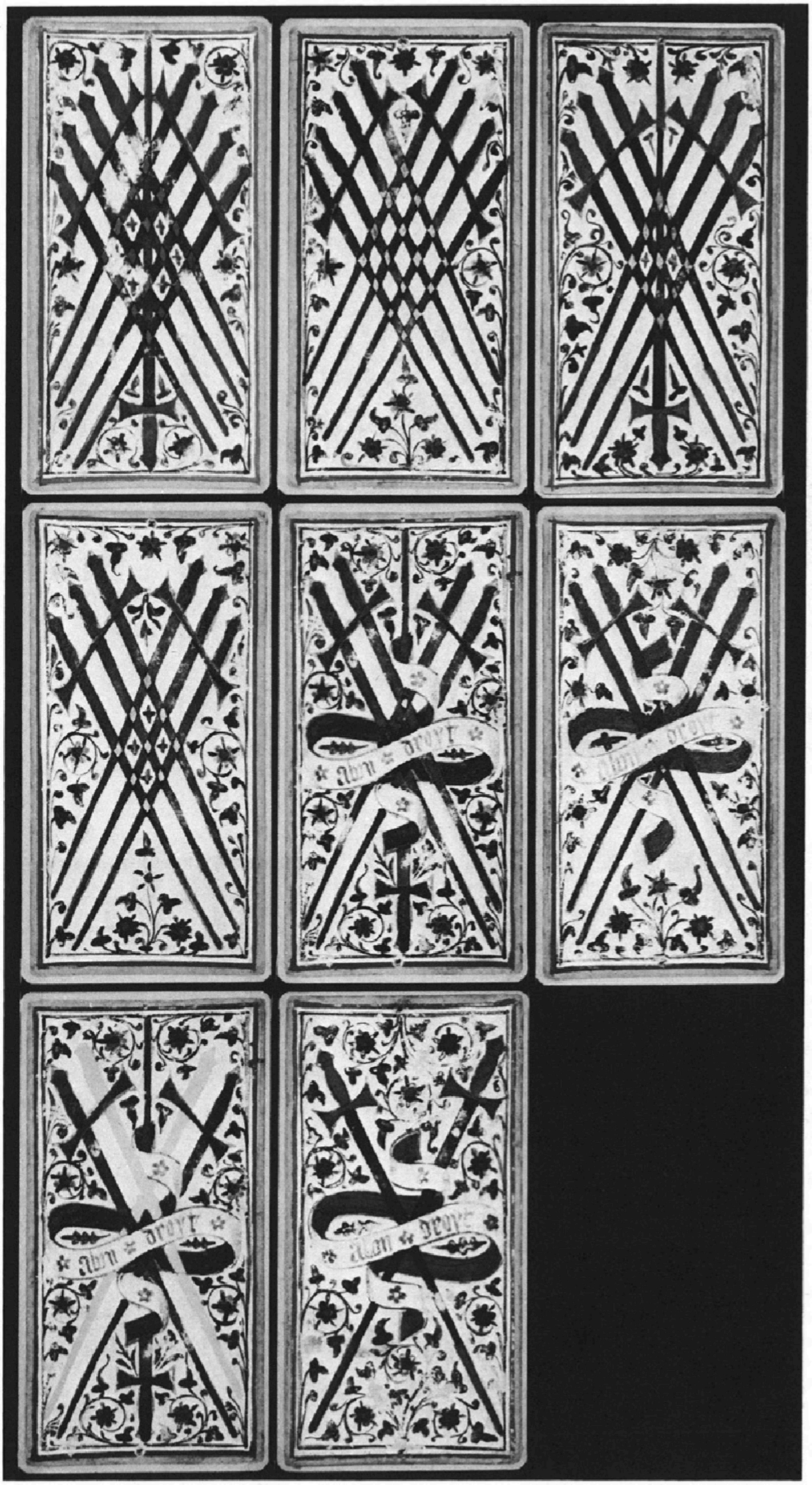
appears within a ribbon scroll on the five, four, three, two and ace of swords.

The position of the motto *A bon droyt* indicates that the pip cards of the suit of swords are in an upright position when the sword tips point *downward.* This is the opposite of most modern tarot packs, which have the blade of the sword pointing upward to indicate the card is in an upright position, as evidenced in many packs by the ace of swords, which is depicted as a hand holding an upright sword.

The three of swords is the only pip card missing from the original Visconti-Sforza deck. In order to recreate the missing card, two inside swords have been deleted from the five of swords.

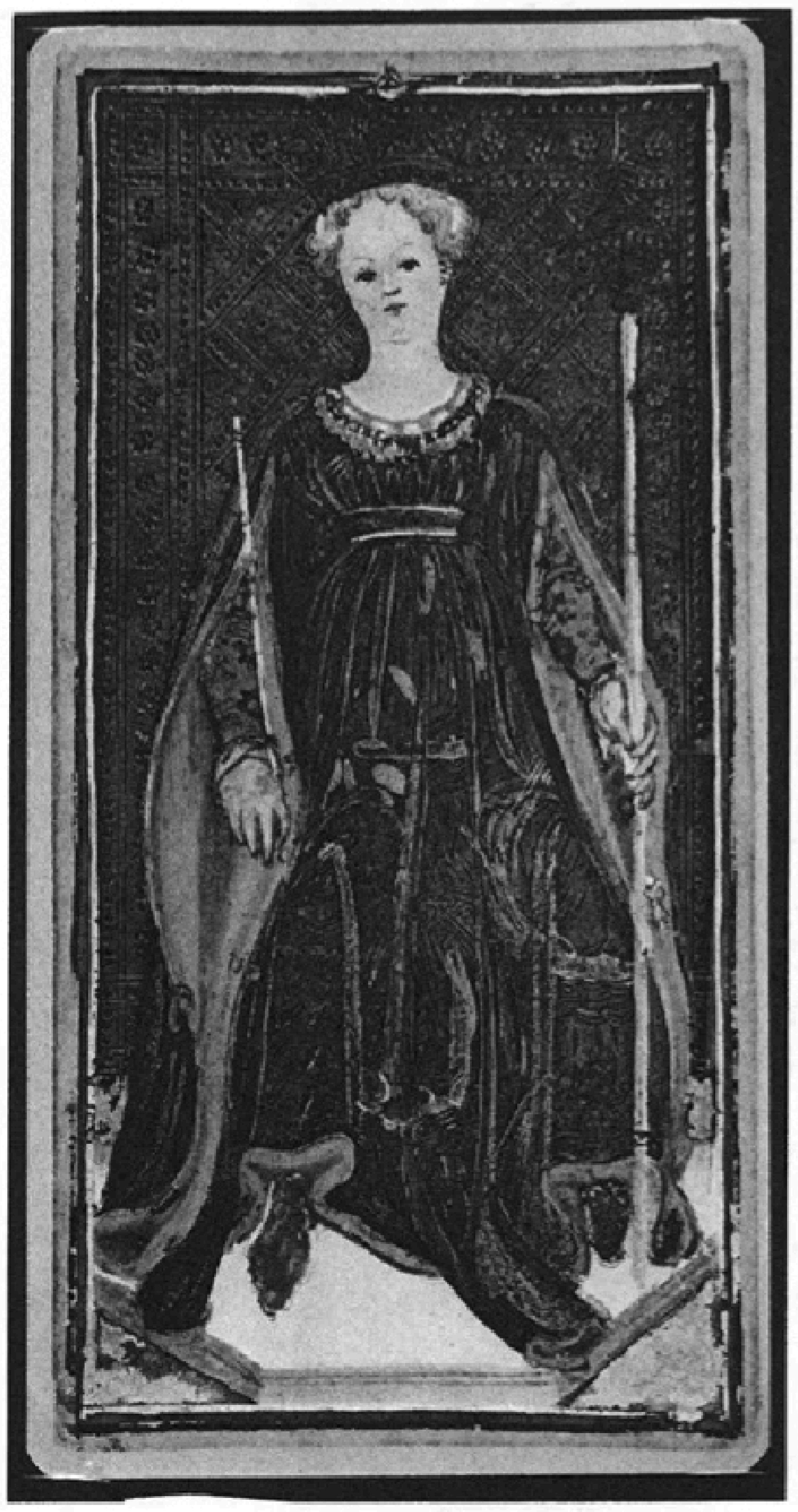
King of Staves The king of staves sits upon a hexagonal throne similar to the thrones of the other kings. The short platform beneath the throne is also hexagonal. The king wears a crown and in his left hand he holds a long regal scepter topped with an ornate vessel or finial. In his right hand he holds a small rod. The king's legs are crossed just above the ankles and he is shown full face. The decoration on the front of his robe depicts the Visconti heraldic device of a bird or dove with flaming rays—derived from Emperor Wenceslas in 1395. Below his belt is a nest—also a Visconti heraldic device.

***King of Staves** Reprinted*
from the Pierpont Morgan–Bergamo
Visconti-Sforza tarocchi *pack.*

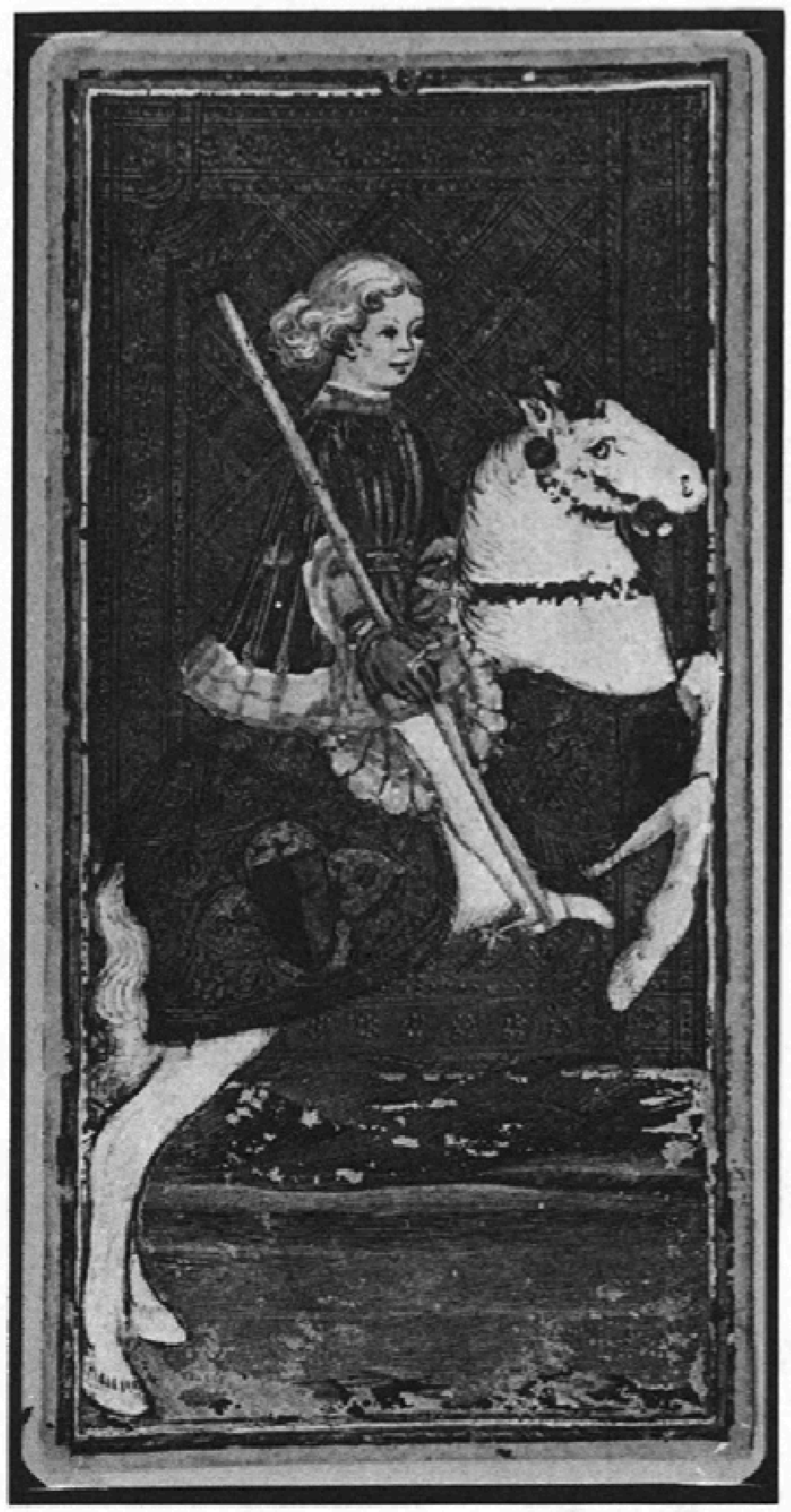

amon droyt
amon droyt
amon droyt
amon droyt

Collections of the Accademia Carrara, Colleoni Family and Grafica Gutenberg, Bergamo

Nine through two of Swords *Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *cards reproduced from the originals.*



Collection of the Accademia Carrara, Bergamo



Collection of the Accademia Carrara, Bergamo

(far left)
***Queen of Staves** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

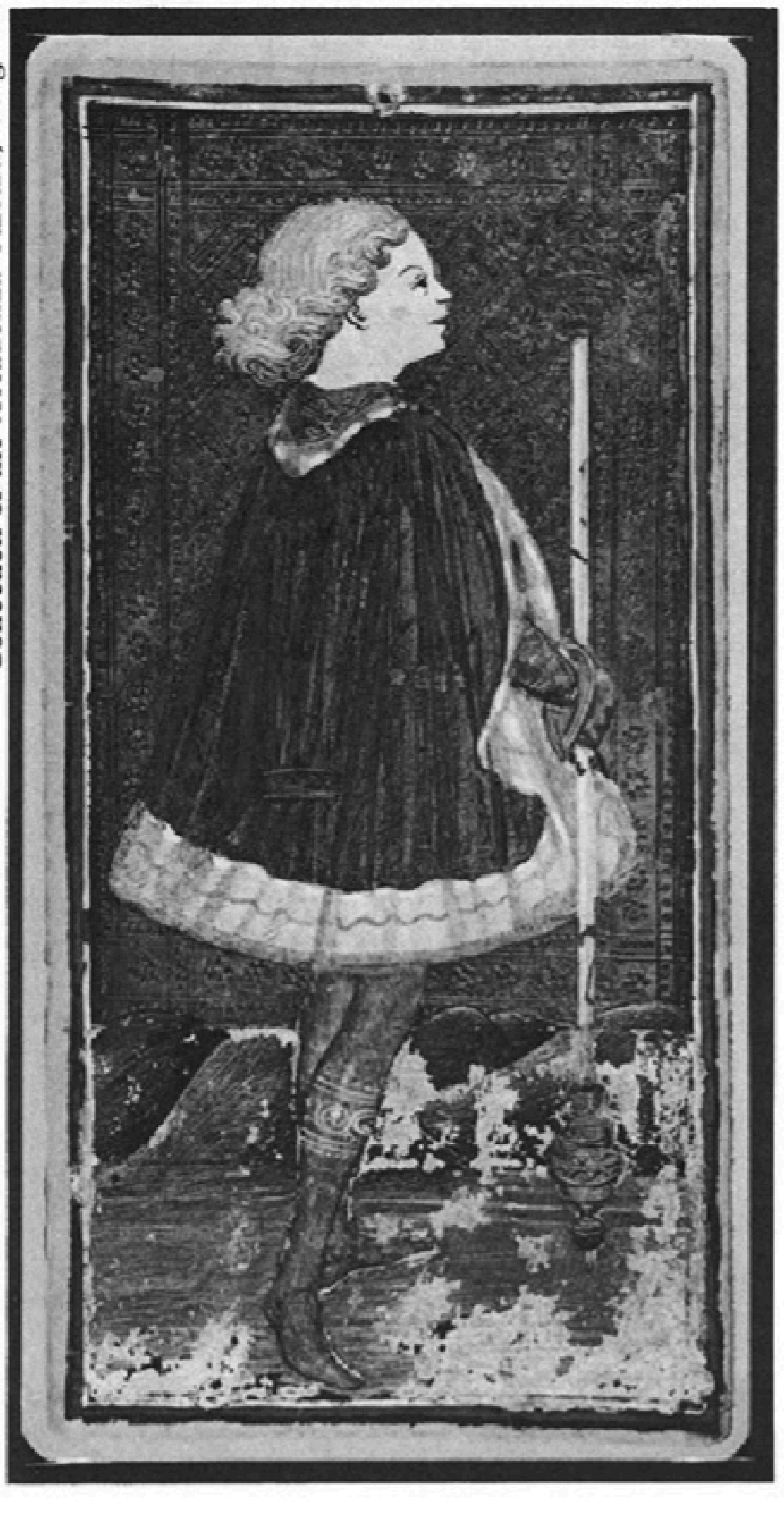
(left)
***Knight of Staves** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(below)
***Page of Staves** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

Queen of Staves Seated upon her throne, the queen of staves wears a royal crown. In her left hand she holds a regal scepter topped with an ornate vessel similar to the one held by the king. The queen wears a cape over a high-waisted gown that bears the Visconti heraldic devices of a bird with blazing rays and a bird's nest. In her right hand she holds a small rod.

Knight of Staves The knight of staves is shown in profile mounted on a rearing white horse. In his right hand he holds a long scepter fitted at both ends with ornate vessels. The horse's caparison contains the Visconti heraldic device of a sun with blazing rays. Additionally, two escutcheons or armorial shields, similar to those on the knight of swords, are red on the left side and either silver, white or brown on the right side. Around the larger shield appears a quatrefoil less ornate than the one depicted on the caparison of the knight of swords. The smaller *party per pale* beneath the neck of the horse covers the outline of a device indiscernible on the right side.

Page of Staves The page stands in profile and wears a short pleated coat trimmed with fur over a shirt bearing the heraldic device of the sun with rays, visible at the neck. His green-gloved right hand holds a long scepter fitted at both ends with ornate finials similar to those on the scepter held by the knight of staves.

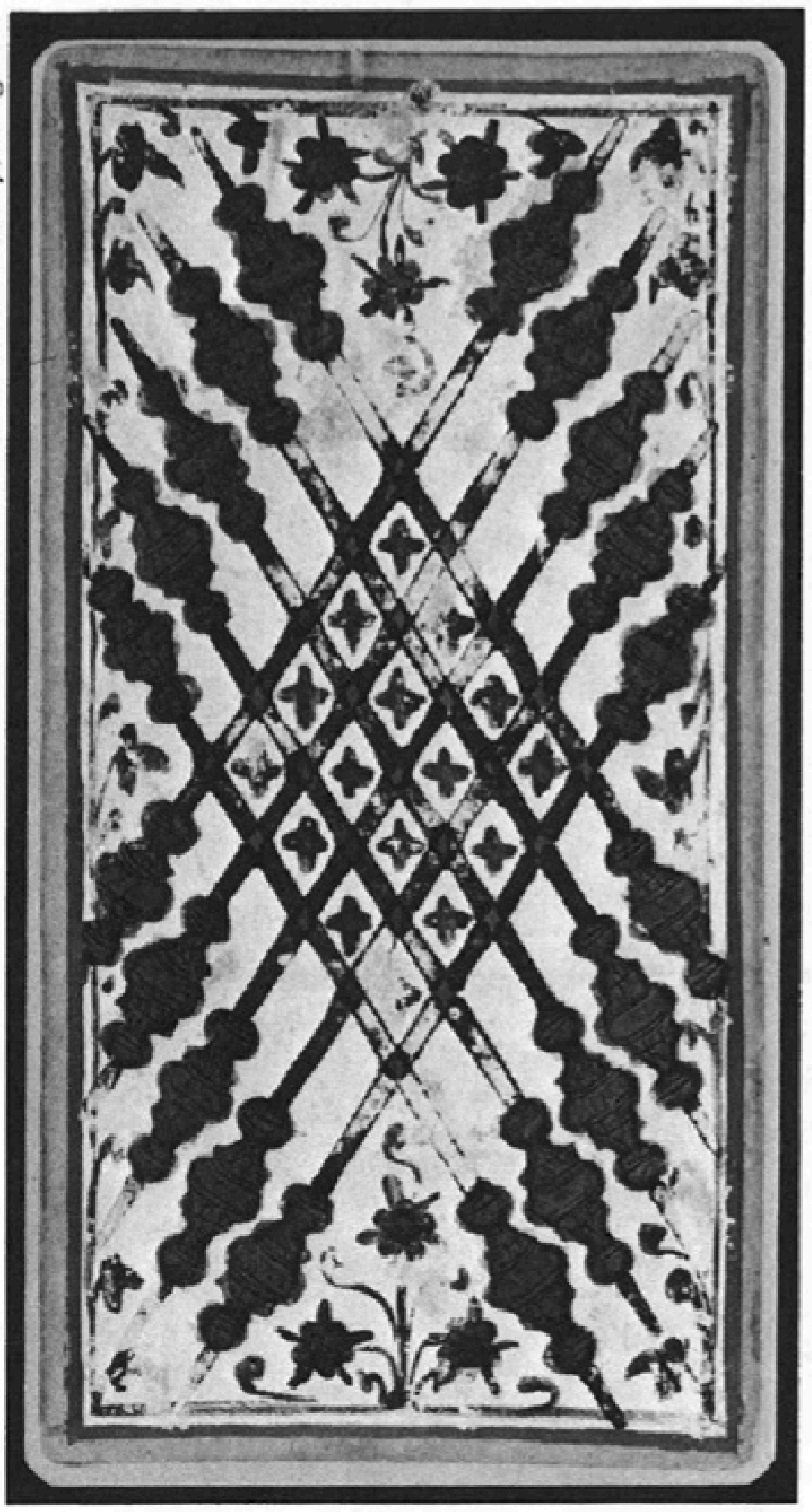


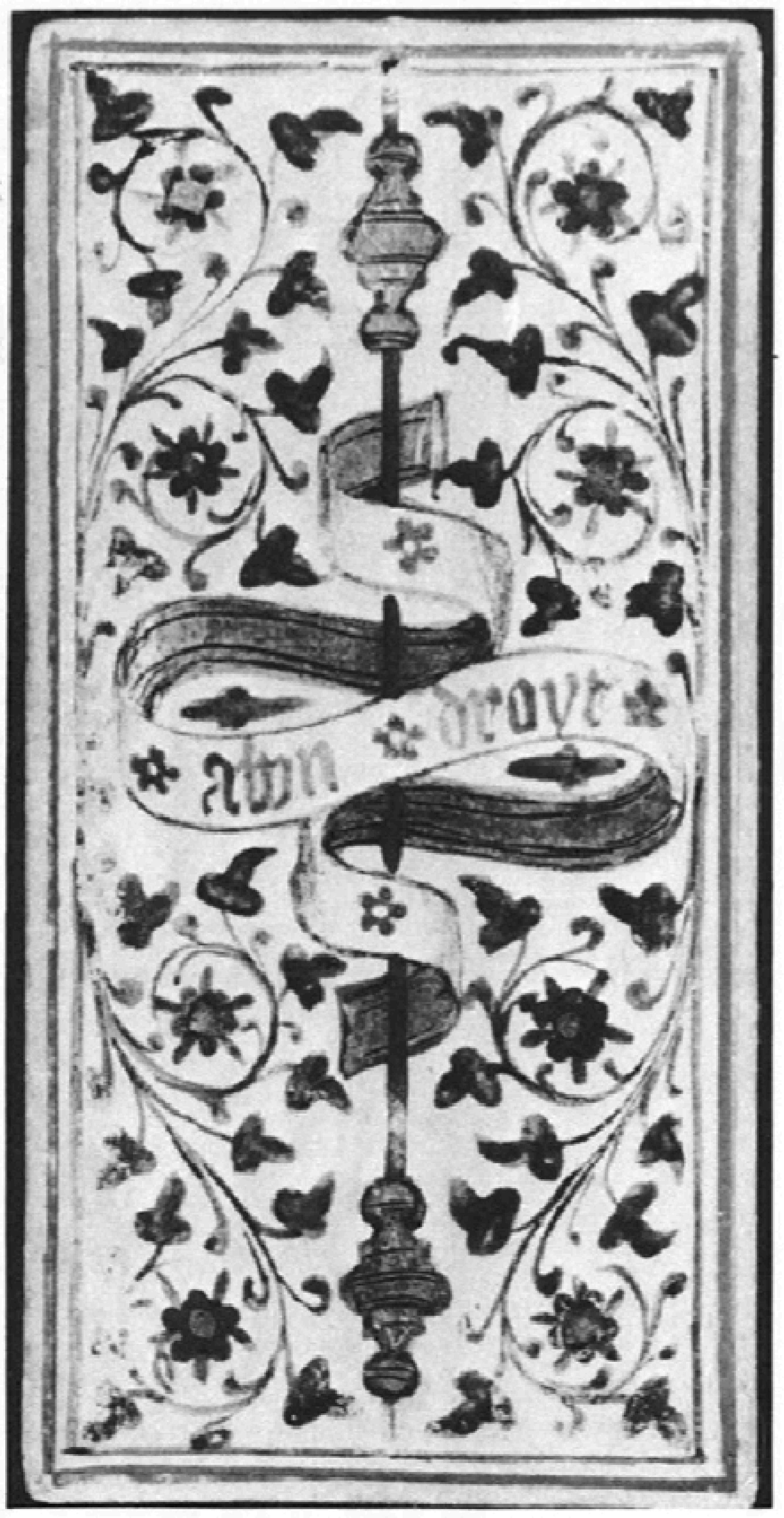
Collection of the Accademia Carrara, Bergamo

(right)
***Ten of Staves** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(far right)
***Ace of Staves** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(below right)
***King of Cups** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

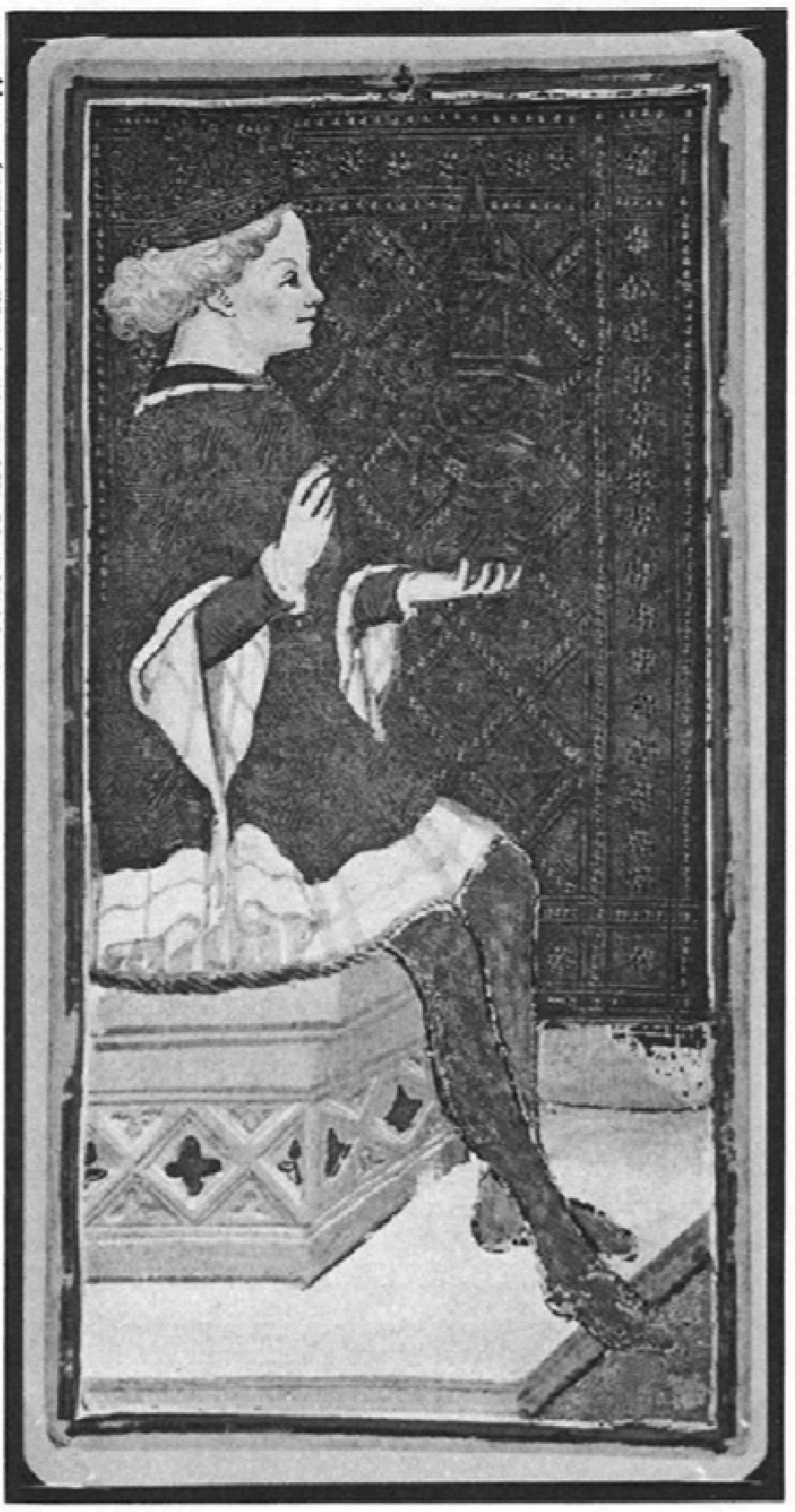

Collection of the Colleoni Family, Bergamo

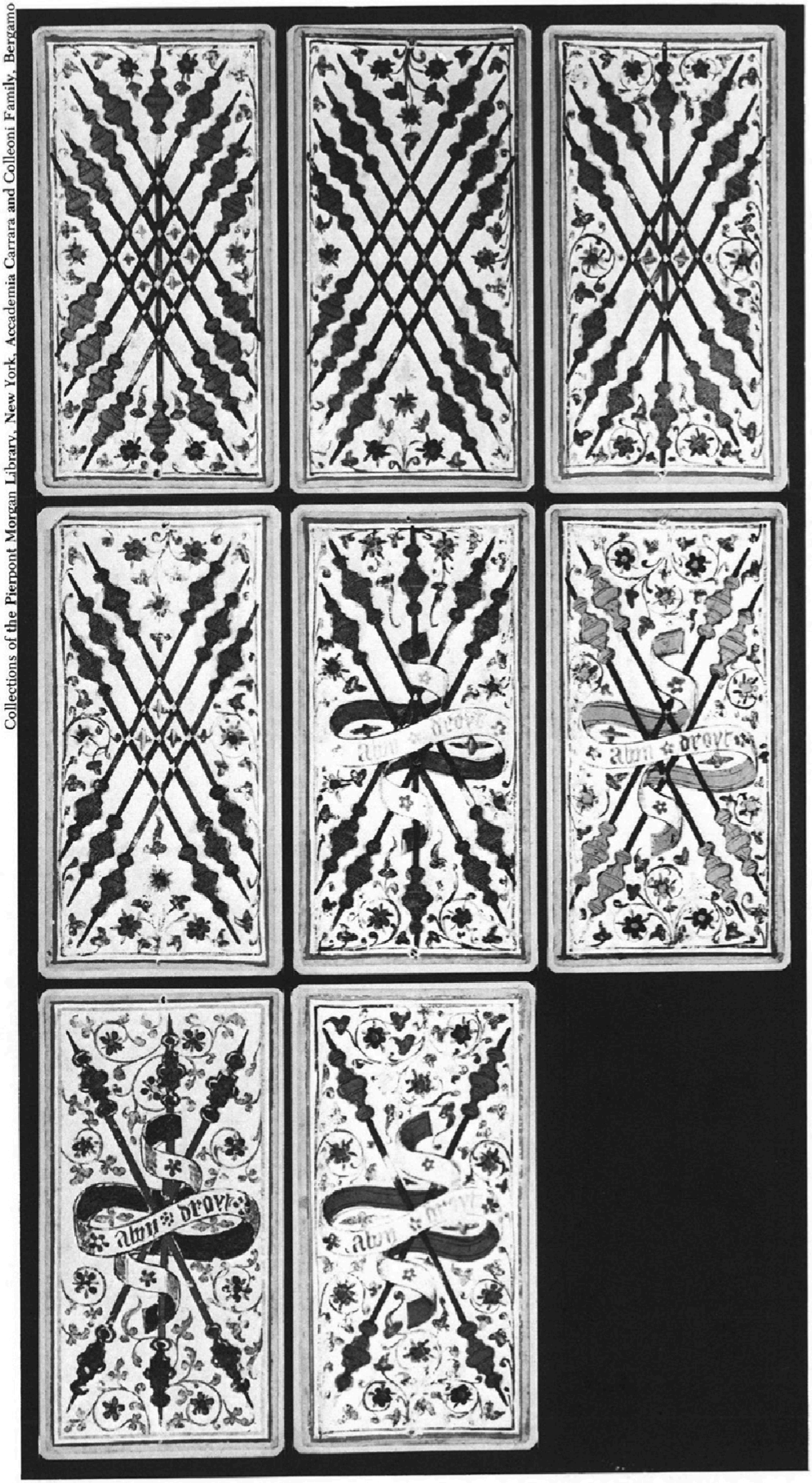


Collection of the Pierpont Morgan Library, New York

The Pip Cards in the Suit of Staves The ten pip cards are depicted by repeated crossed scepters or rods whose number indicates the value of the card. The scepters protrude through the ornate gold finials at both ends. The scepters are blue except at the points where they intersect; there they are gold. An assorted floral design of flowers, leaves and branches decorates the pip cards. The ten, nine, seven and six of staves have sixteen, six, two and three green crosses, respectively, within the diamonds formed by the intersected scepters. The five, four, three, two and ace of staves contain the Visconti motto, *A bon droyt,* within a scroll. Only the eight of staves contains no additional design within or around the scepters.

King of Cups The king of cups is shown in profile. He is seated upon a six-sided throne decorated with a quatrefoil in a diapered or lozenge-shaped pattern. The platform beneath his feet appears to be square rather than hexagonal, as depicted on the kings of swords and clubs. The king is wearing the ducal crown of Milan. His short coat, trimmed in fur, bears the Visconti heraldic device of a sun with wavy and straight rays that end in a scalloped pattern. His left hand holds aloft a large ornate cup or urn with a six-sided top that comes to a point like a steeple. He may be holding a small object in his right hand, but it is not distinguishable.


Collection of the Accademia Carrara, Bergamo


abon droyt
abon droyt
abon droyt
abon droyt

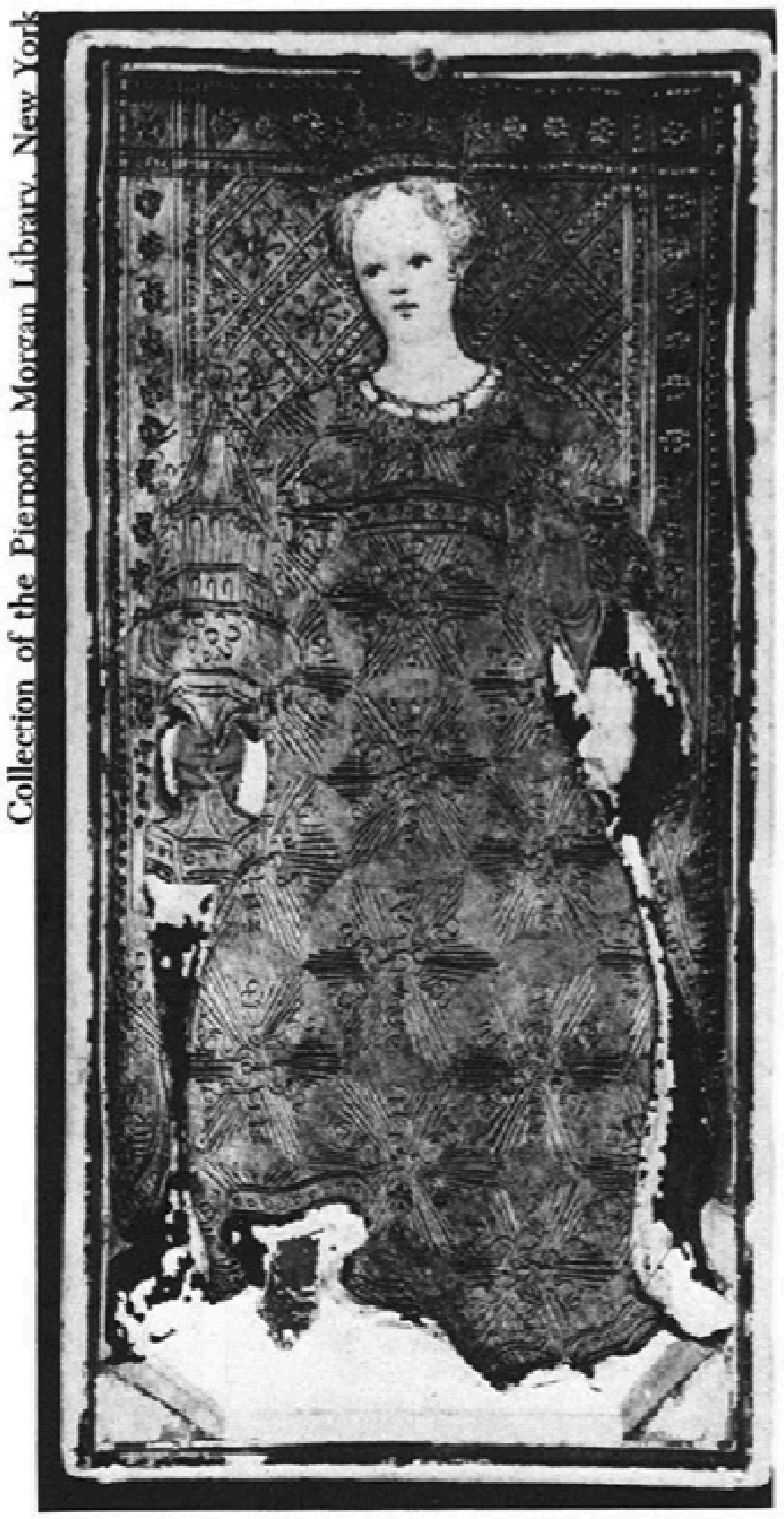
Collections of the Pierpont Morgan Library, New York, Accademia Carrara and Colleoni Family, Bergamo

Nine through Two of Staves *Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *cards reproduced from the originals.*

Queen of Cups The queen of cups is seated upon her throne. She is shown full face and wearing a crown. Her high-waisted gown bears the Visconti heraldic device of a sun with intermixed wavy and straight rays. She wears green gloves and holds, in her right hand, a large ornate cup or urn with a pointed top. With her left hand she appears to be gesturing.

Knight of Cups The knight of cups is mounted upon a horse, the only horse in the deck painted in gold. The knight's short gold coat is trimmed with gray fur and bears the Visconti heraldic sun device. In his right hand the knight holds a large cup or urn similar to those held by the queen and king of his suit. The caparison worn by his horse bears the Visconti heraldic devices—the ducal crown of Milan with two branches or fronds and the Visconti sun with wavy rays and straight rays forming scalloped edges.

Page of Cups The page stands facing toward the left of the card. He wears a short gold coat trimmed with gray fur, similar to the frock worn by the knight of his suit, and white gloves. His right hand holds aloft a large cup or urn lacking the windows and some of the decorative dotted design of the cups depicted with the knight, queen and king of his suit. The page wears a red stocking on his right foot and a white stocking on his left foot. These colors—red and white—may be related to the colors appearing on the armorial shields depicted on the knights of swords and staves and the ace of coins.

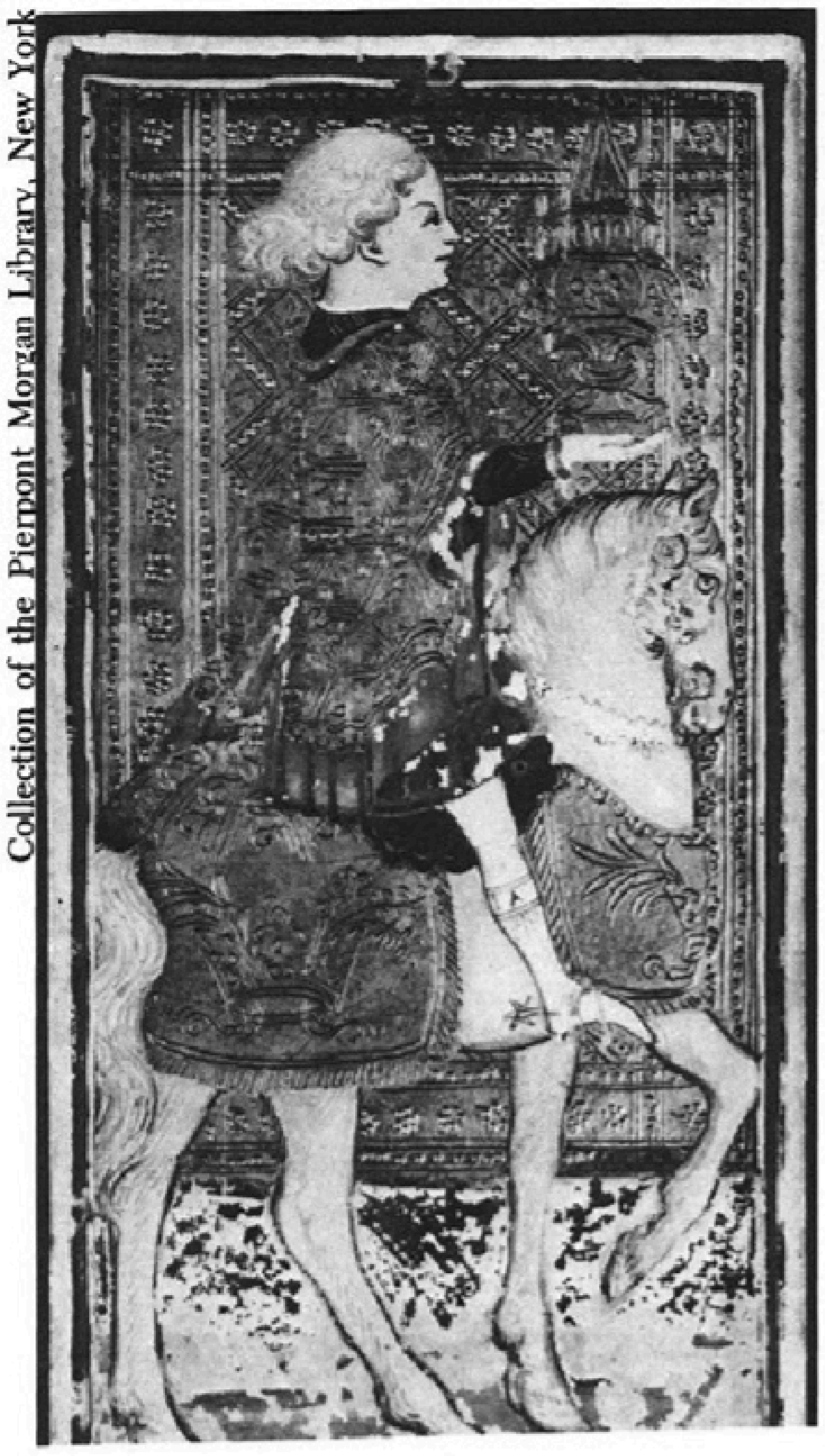


Collection of the Pierpont Morgan Library, New York

(above right)
Queen of Cups *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(right)
Knight of Cups *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(far right)
Page of Cups *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



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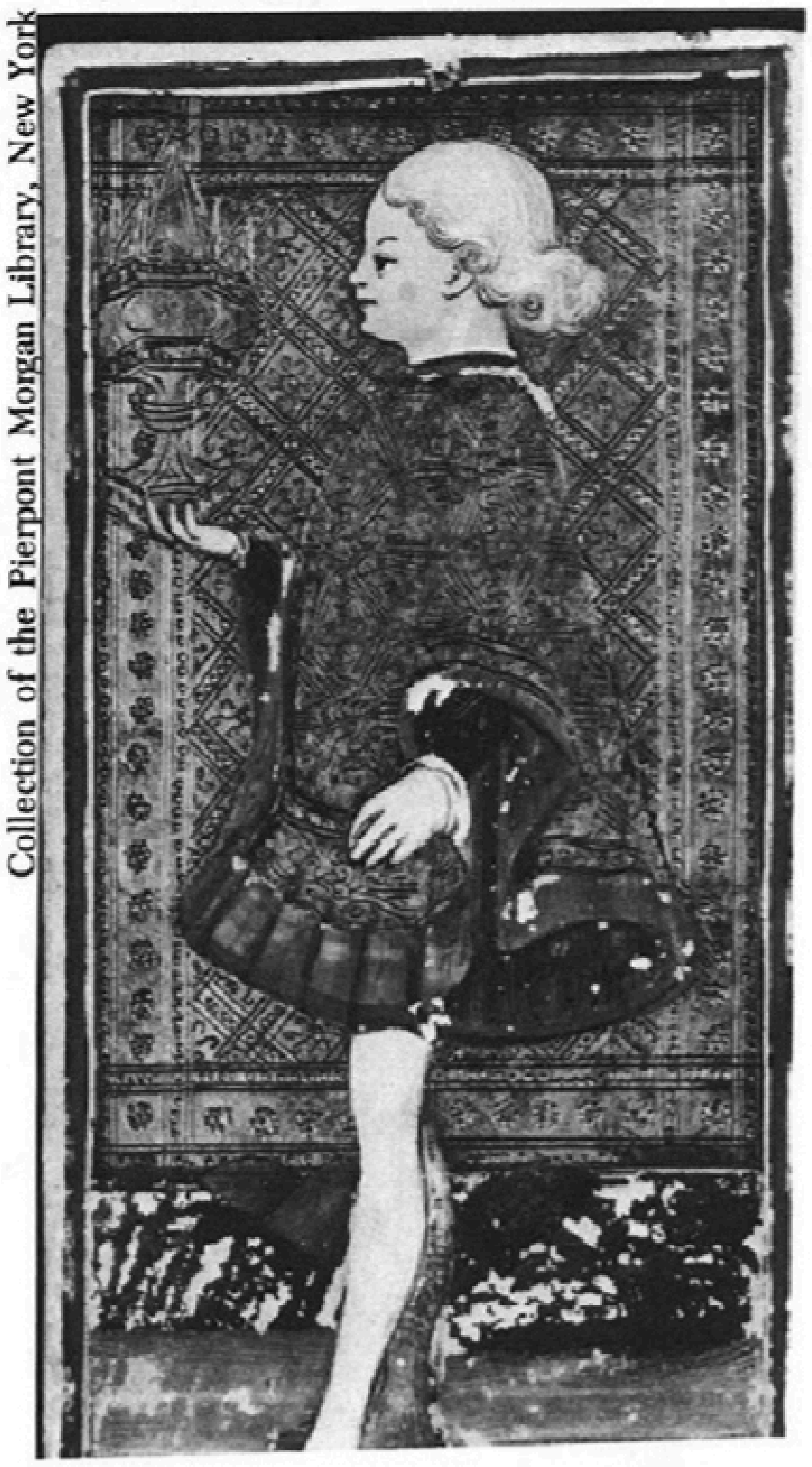

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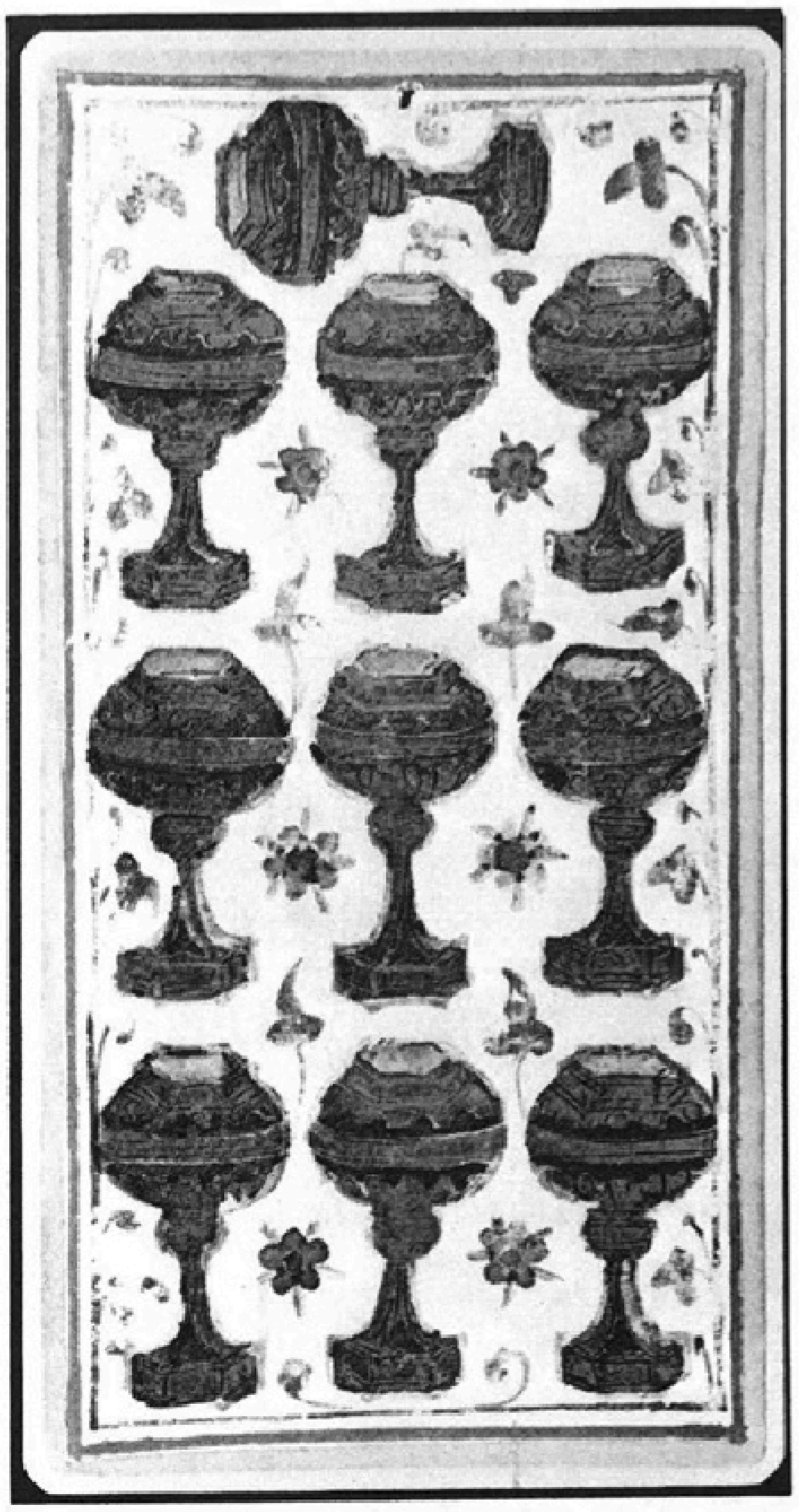
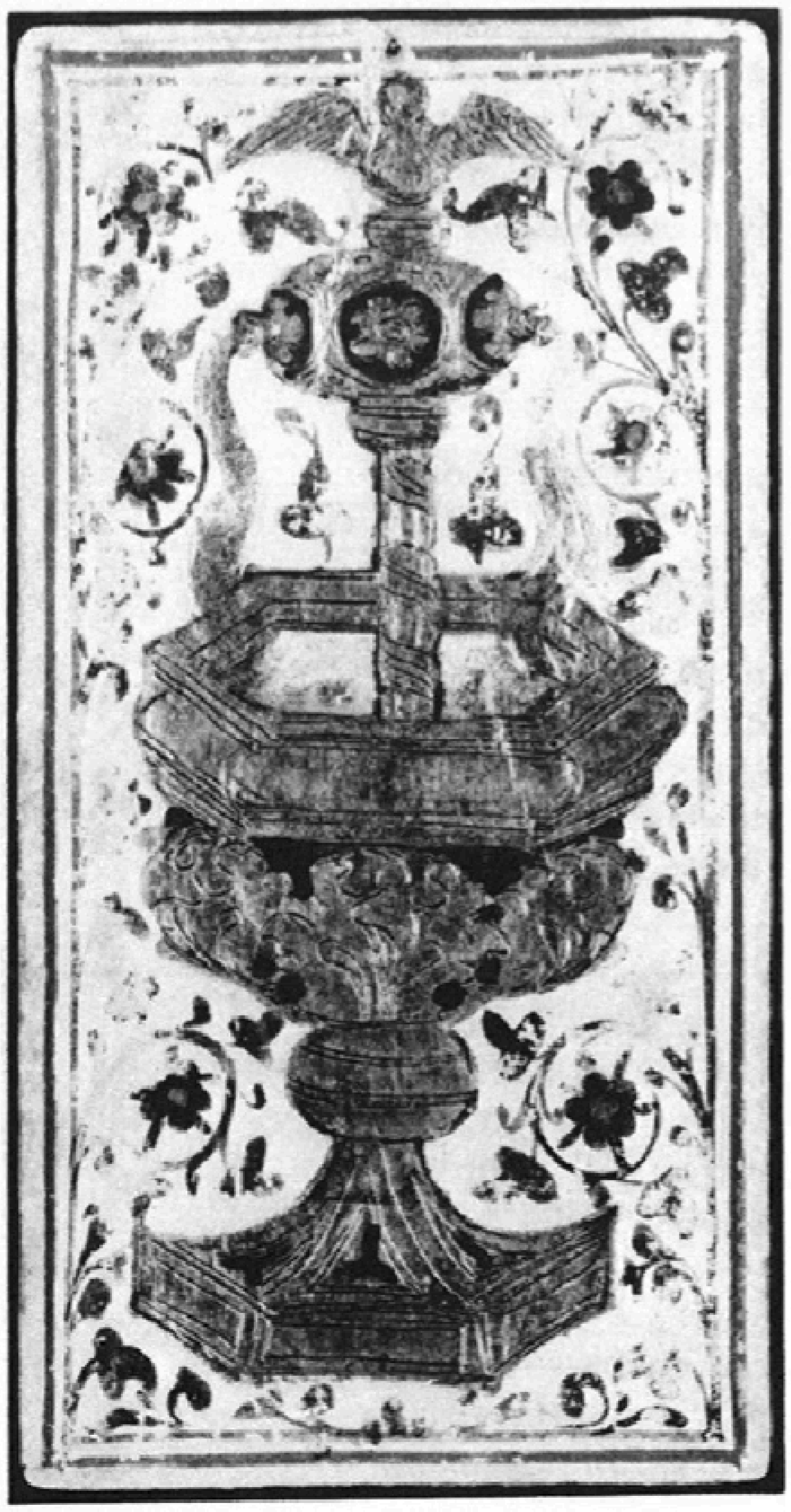


Collection of the Accademia Carrara, Bergamo

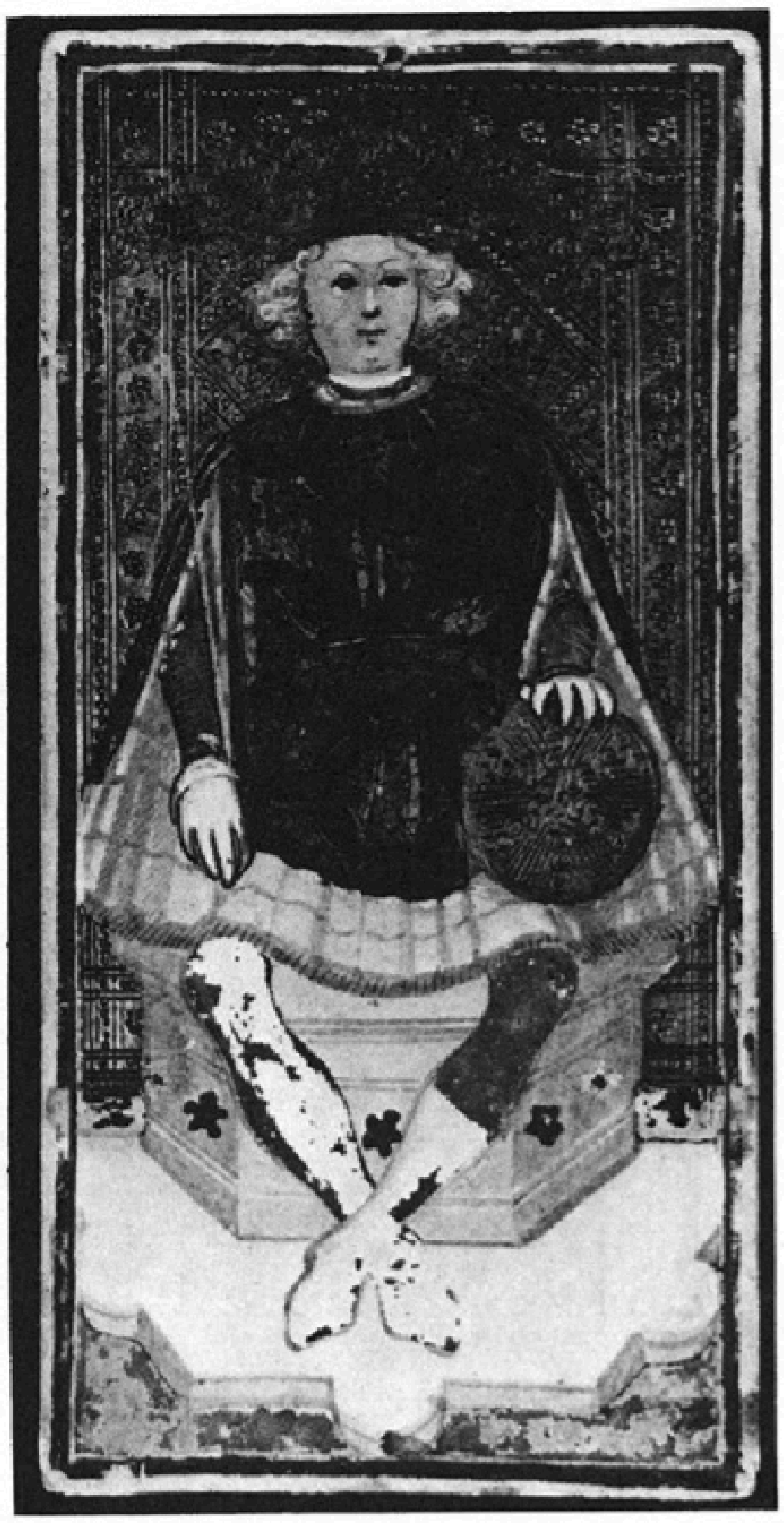


Collection of the Pierpont Morgan Library, New York

(far left)
***Ten of Cups** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(left)
***Ace of Cups** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

(below left)
***King of Coins** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

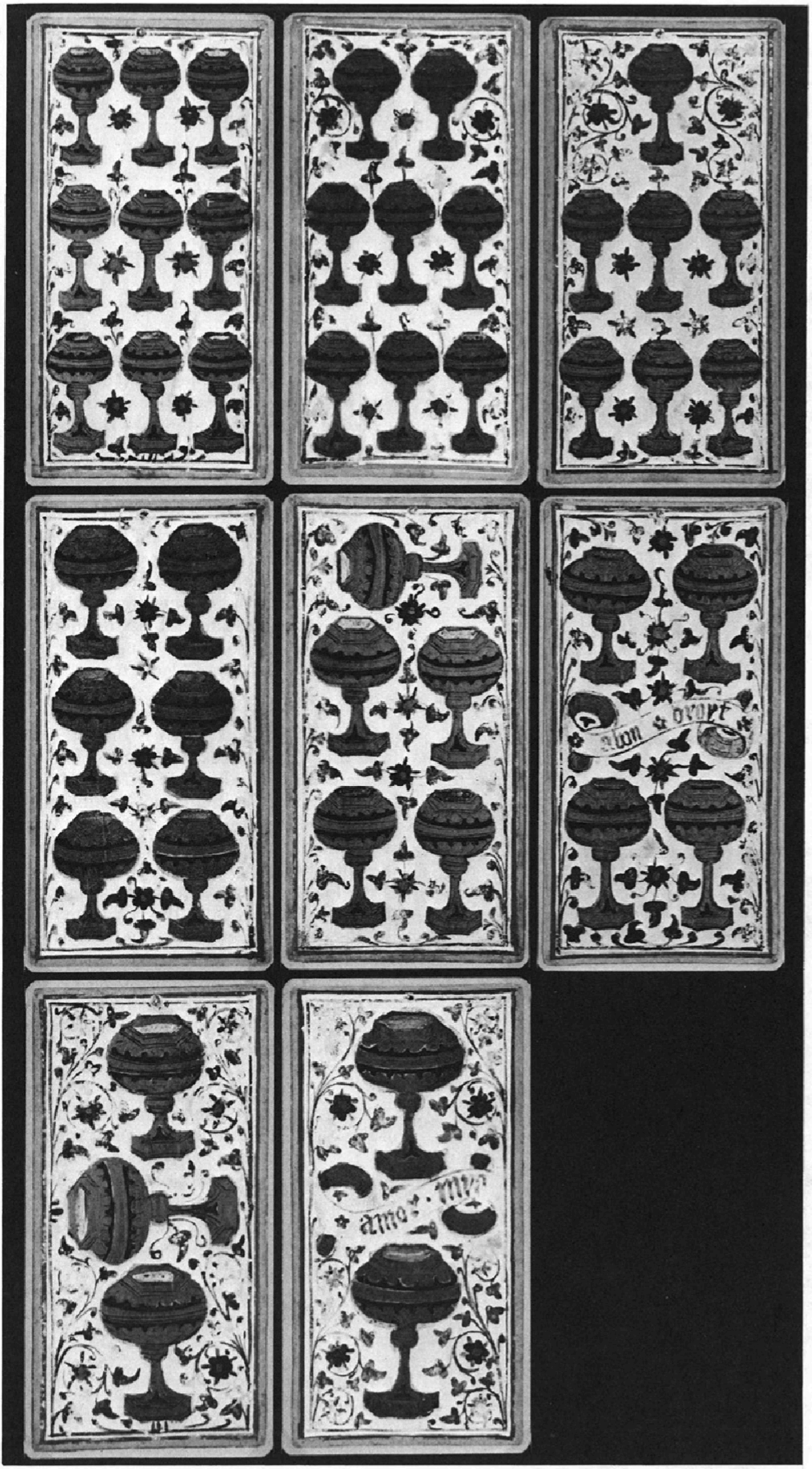


Collection of the Pierpont Morgan Library, New York

The Pip Cards in the Suit of Cups The pip cards have large ornate gold cups in the same number as the value of the card. The hexagonal bases of the cups are decorated with a trefoil in deep blue; the stems taper upward toward the bowls; the bodies are round. A gold ribbon against a deep blue turreted background runs the circumference of the vessel. The rims or lips of the cups are hexagonal. An assorted floral design of flowers, leaves and branches decorates the pip cards.

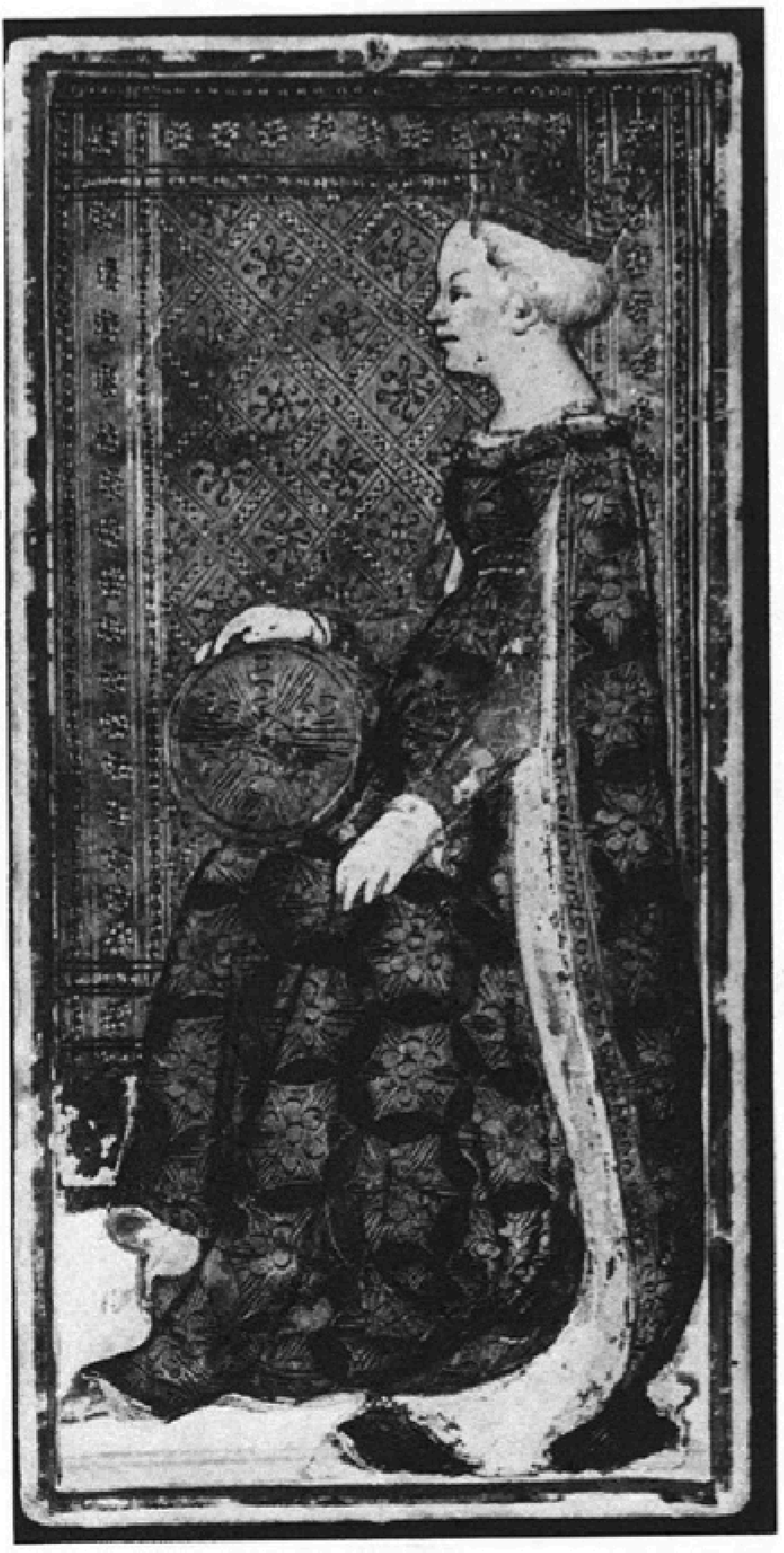
The four of cups bears the Visconti motto, *A bon droyt,* on a ribbon. The two of cups contains a ribbon proclaiming *amor myo* (my darling or my love). The use of this motto only on this card may signify the consummation of the love of husband and wife through the drinking of wine from two chalices. The ace of cups depicts a large fountain with an ornate stem rising from the center. A blue liquid flows from two spigots. The Visconti dove rests atop the fountain.

King of Coins The king of coins sits upon a six-sided throne on a raised trapezoidal-shaped platform; the platform has protruding semicircles. The king wears a large, wide-brimmed, plumed hat. His short robe resembles the garment worn by The Pope—it has interlocking, deep blue hexagonal ribbons. Although it also exhibits the familiar straight rays surrounding a sun, the sun on this robe is set within a circle of six additional suns. In his left hand the king holds a large coin that he rests on his left leg just above the knee. The coin bears the Visconti heraldic device of the sun with wavy rays and straight rays scalloped at the



Collections of the **Pierpont Morgan** Library, New York, Accademia Carrara and Colleoni Family, Bergamo

Nine through Two of Cups *Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *cards reproduced from the originals.*



Collection of the Pierpont Morgan Library, New York

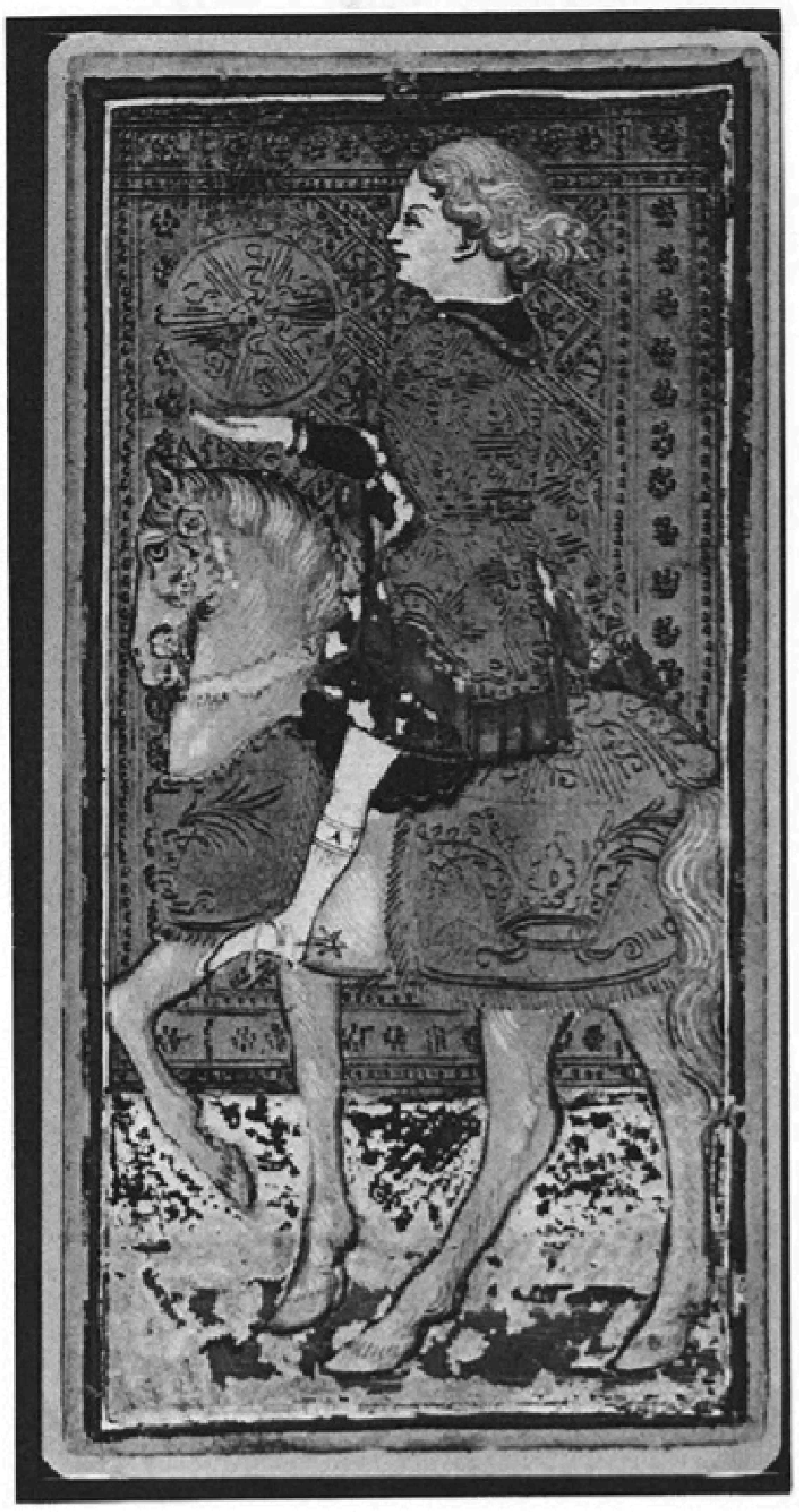
***Queen of Coins** Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

ends. A thin rod is in his right hand. His ankles are crossed. The stocking on his left leg is red on top and apparently was blue from the calf down, but the blue paint has worn off, revealing the white undercoat. The right stocking appears to have been green.

Queen of Coins The queen of coins wears a crown and is shown in profile facing to the left of the card. Her high-waisted gown and long cape bear the same design as the robe that clothes the king of her suit. With her right hand she holds a large coin—her suit sign. The rays on her coin are more delicate and less defined than those on the coin held by the king, thus suggesting that the work was completed by an apprentice artist.

Knight of Coins This is the only court card missing from the original deck. In the first five hundred Visconti-Sforza decks reproduced in 1975 by U.S. Games Systems, Inc., New York, and Grafica Gutenberg, Bergamo, Italy, a composite line drawing of a popular knight of coins was substituted. In the second edition of the reproduced deck the knight of coins was recreated by using a reversed print of the knight of cups and substituting a coin for the cup in the knight's hand. Thus, the caparison on the horse depicts the heraldic devices of the ducal crown of Milan with two branches or fronds and the Visconti sun with scallops and rays. However, the garment worn by the knight of coins in the original card, now lost, probably was similar to the short robe worn by the page of coins rather than the gold garment of the knight of cups.

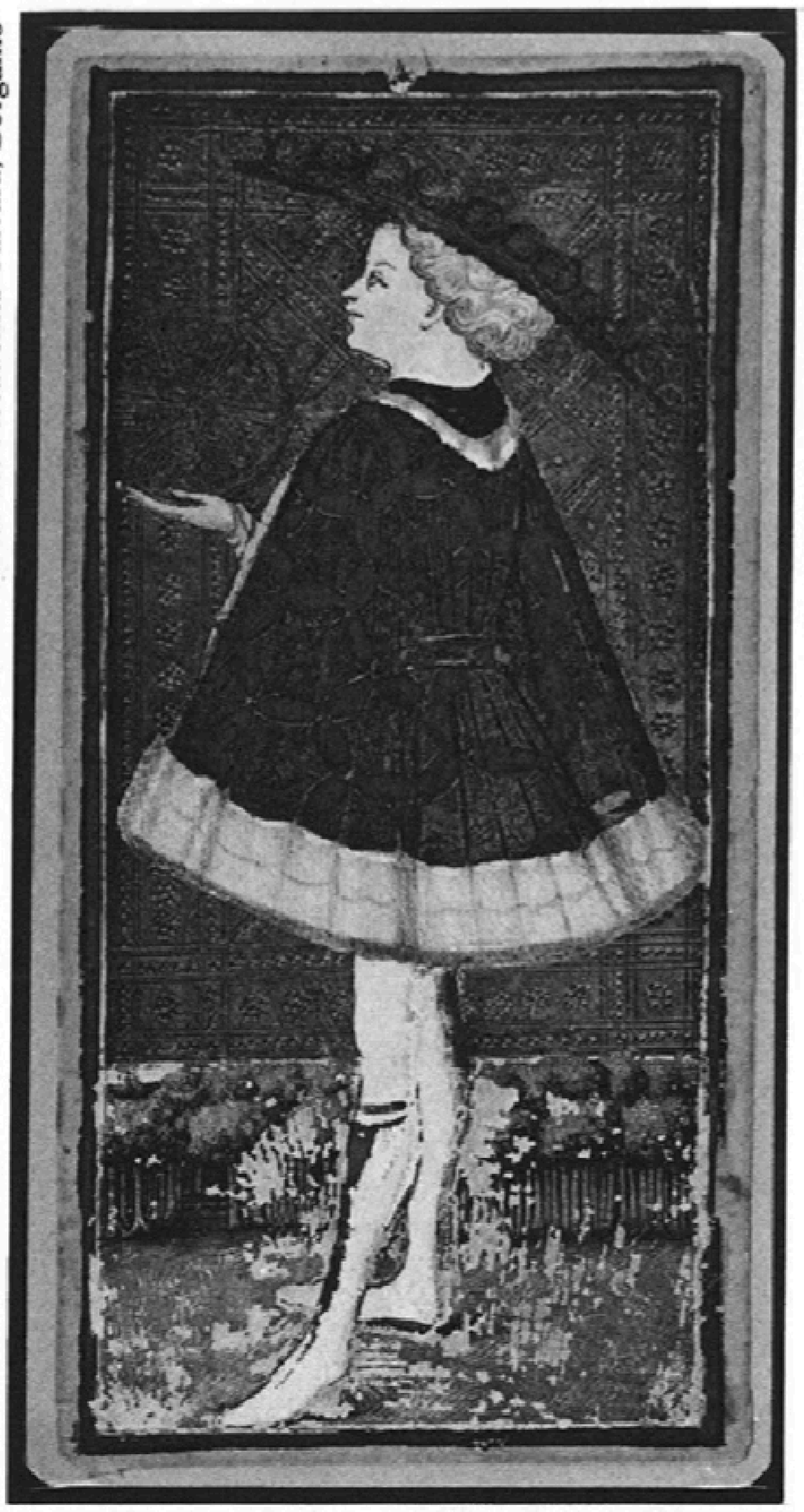
Page of Coins Shown in profile facing toward the left of the card, the page wears a short robe trimmed in fur; it has the same hexagonal ribbons and floral suns shown on the king and queen cards of the coin suit. The page wears a wide-brimmed hat with curled plumes. The stocking on his left leg was probably blue below the knee; the right stocking probably red. However, now both are worn, revealing the white undercoating.



Collection of Grafica Gutenberg, Bergamo

***Knight of Coins** Recreated to replace the card missing from the original Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

Page of Coins *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

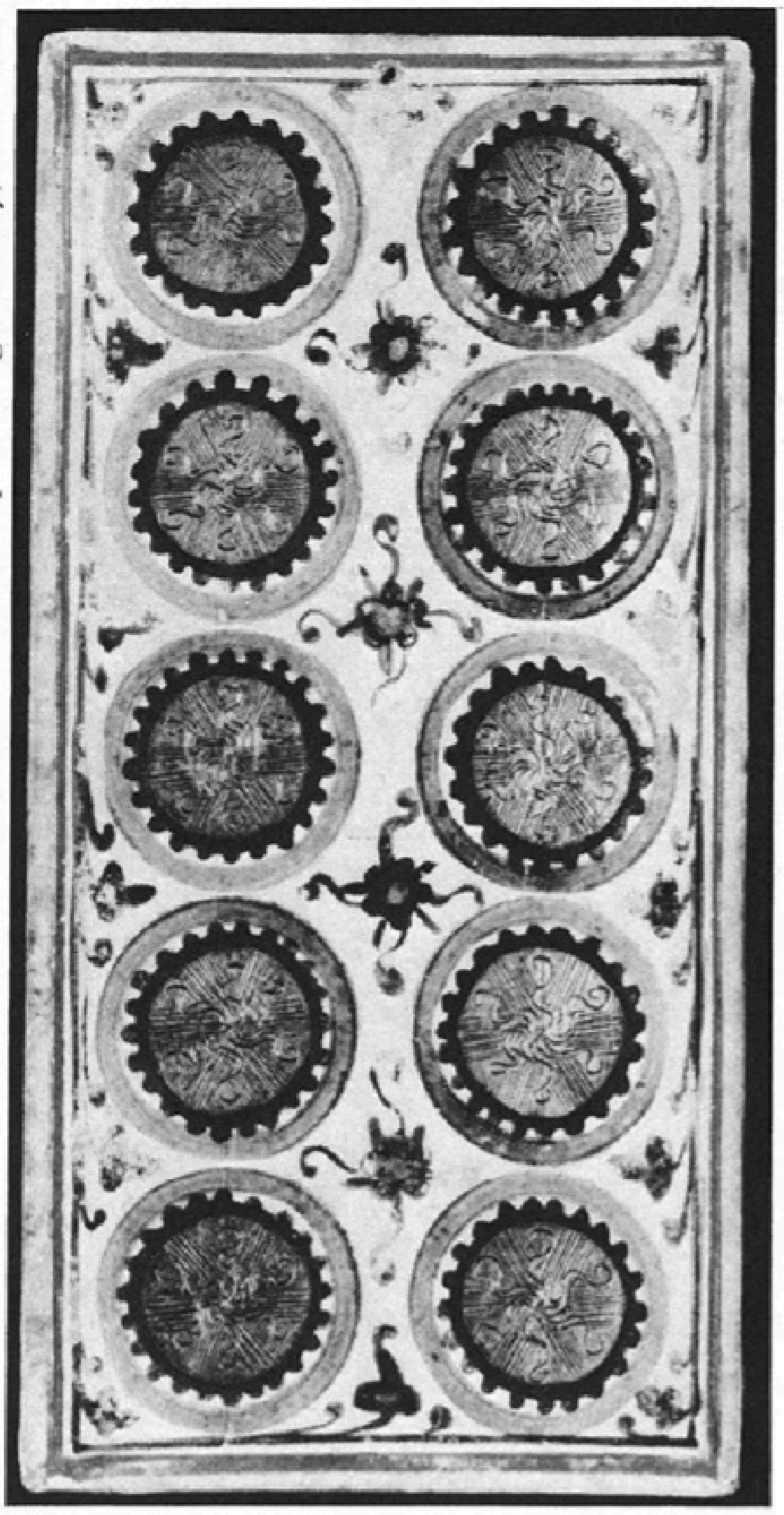


Collection of the Accademia Carrara, Bergamo

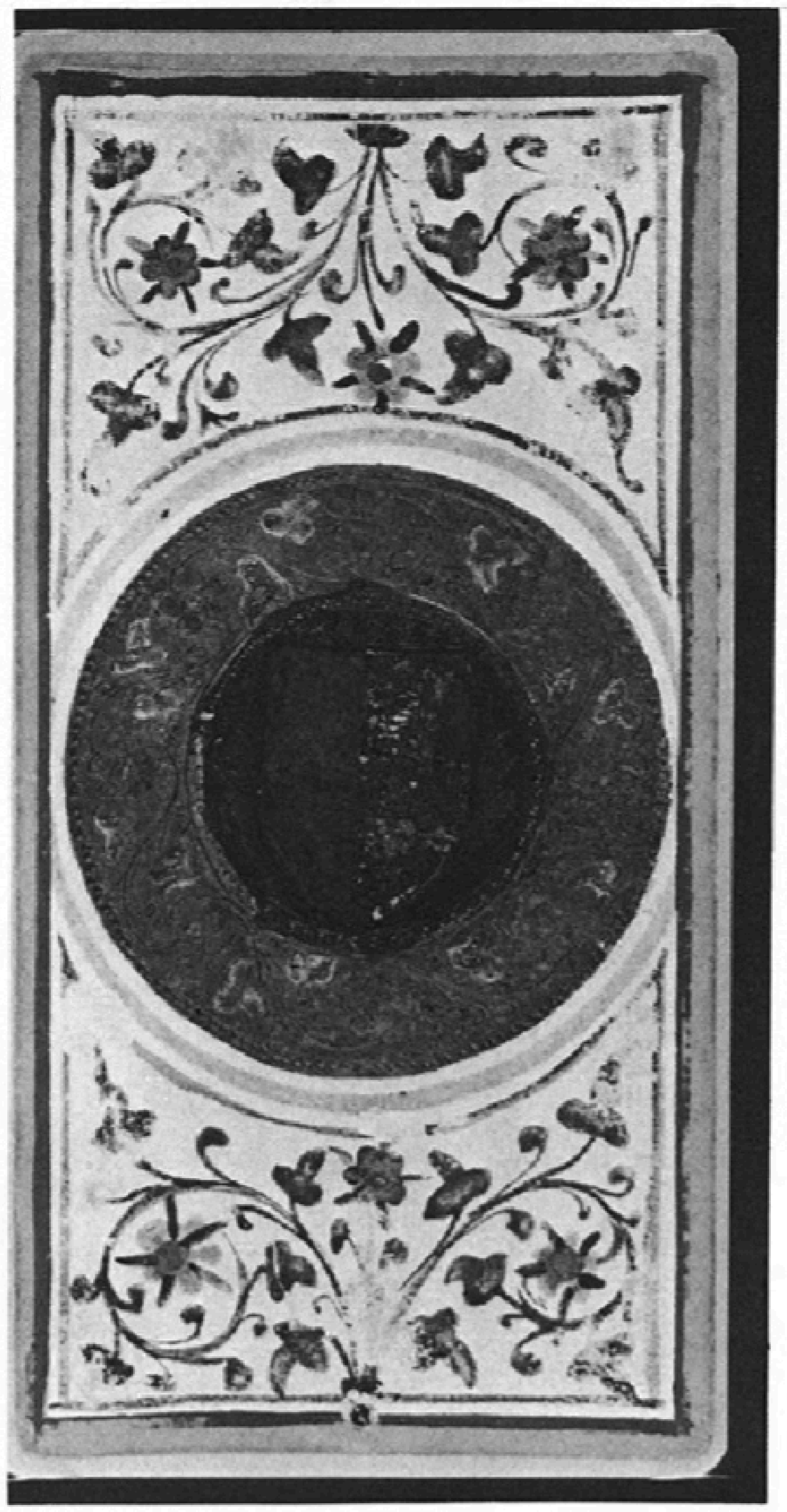
The Pip Cards in the Suit of Coins The pip cards numbered ten through one are depicted by numerically repeating large coins that indicate the value of the card. The coins in cards ten through two contain the Visconti sun with wavy and straight rays within a blue turreted border set inside a rust-colored circle. The pip cards are further decorated with an assortment of flowers, leaves and branches. Cards five and three contain two ribbons each, bearing the words *A bon droyt*. Cards four and two contain only one ribbon each, bearing the same famous motto. The ace of coins contains an armorial device similar to the *party per pale* shown on the caparisons of the knights of swords and staves. The left side of the shield is red and the right side appears washed out but was probably white or silver. Interestingly, the right side of the *party per pale* contains the outline of a design. The hidden design may be the Sforza helmet—a winged dragon with a man's head, possibly set on top of two or three horizontal rings.

(right)
Ten of Coins *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*

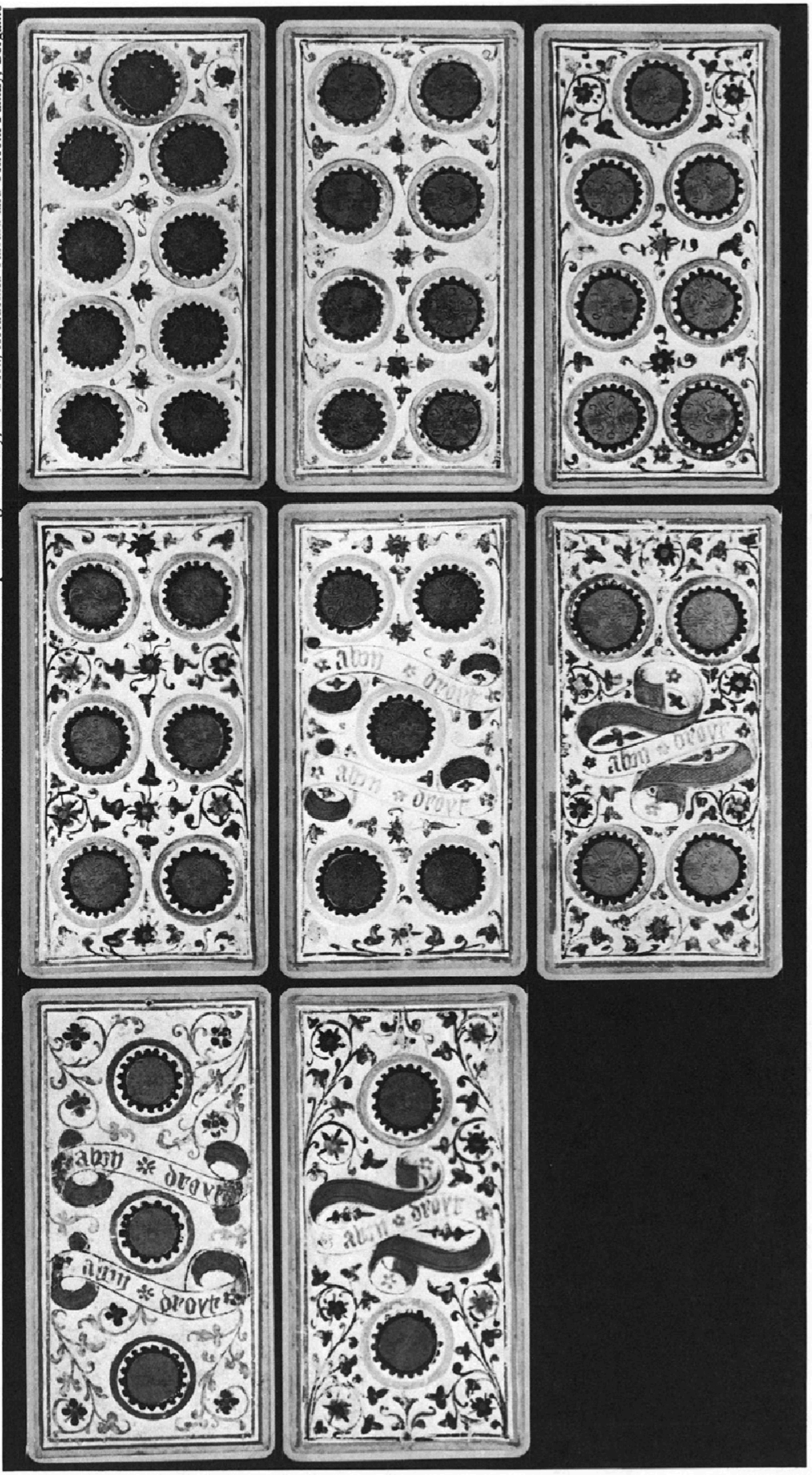
(far right)
Ace of Coins *Reprinted from the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack.*



Collection of the Pierpont Morgan Library, New York



Collection of the Accademia Carrara, Bergamo

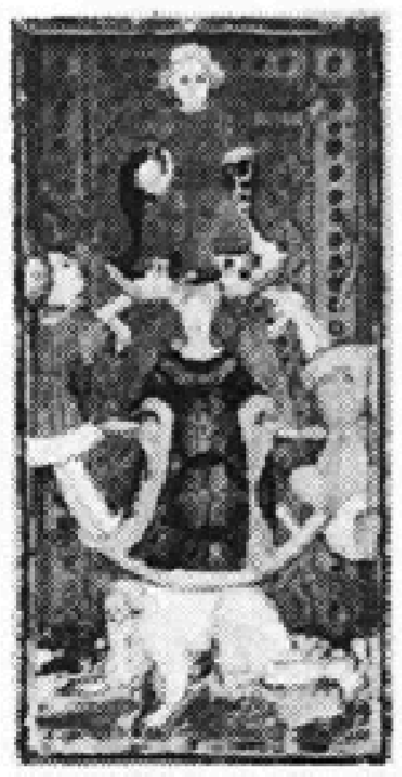


Collections of the Pierpont Morgan Library, New York, Accademia Carrara and Colleoni Family, Bergamo

Nine through Two of Coins *Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *cards reproduced from the originals.*

VIII

THE OTHER VISCONTI AND VISCONTI-SFORZA TAROCCHI DECKS



Cary-Yale Visconti-Sforza* Tarocchi *Deck The cards that form this incomplete pack of Visconti-Sforza cards originally belonged to the Visconti di Modrone collection. They were acquired in 1947 by Melbert B. Cary, Jr., who subsequently bequeathed them, as part of the Cary Playing Card Collection, to The Beinecke Rare Book and Manuscript Library, Yale University, New Haven.

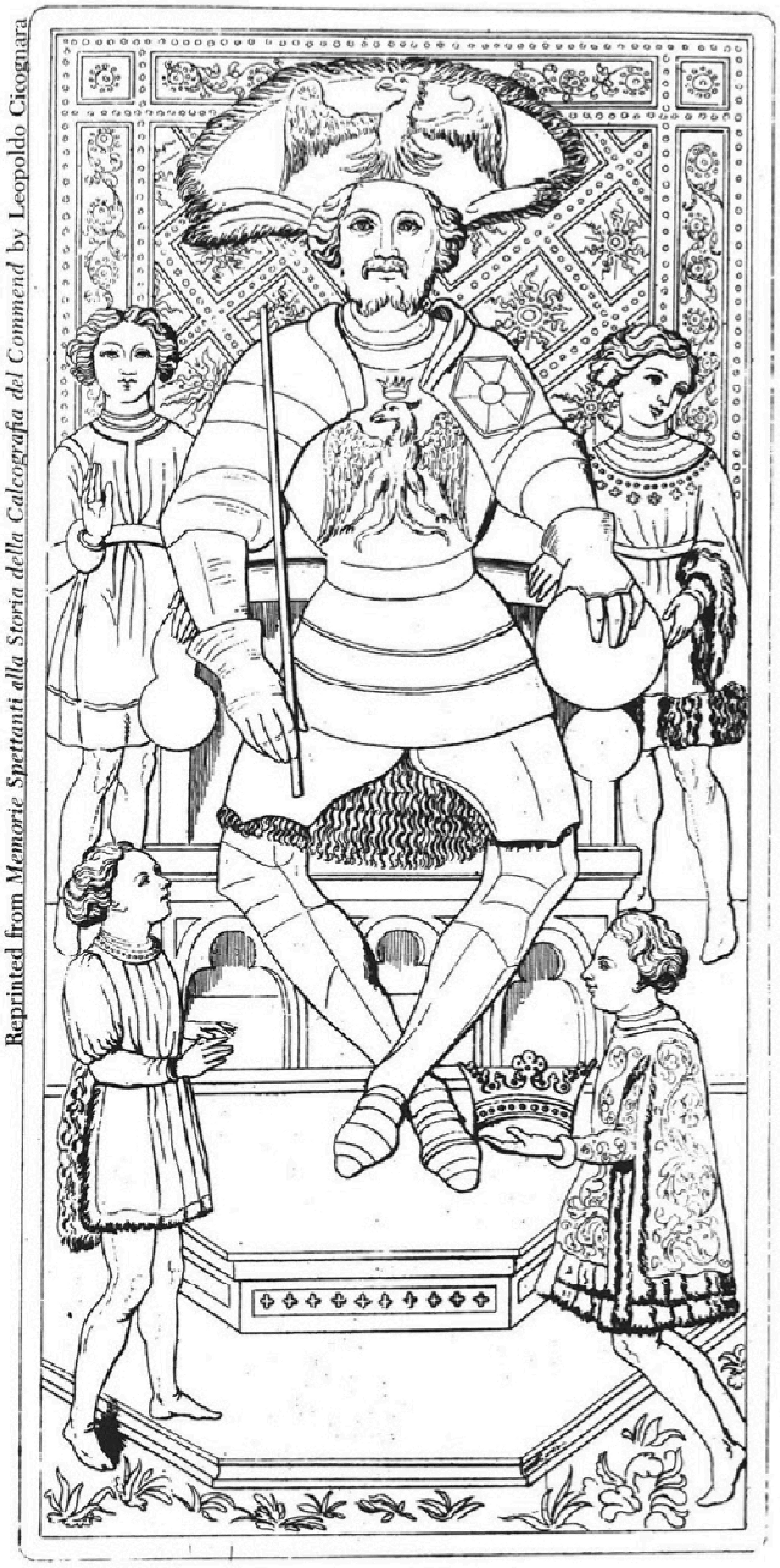
The Cary-Yale deck has sixty-seven extant cards, consisting of eleven Major Arcana and fifty-six Minor Arcana cards. The backs of these cards are plain without any colored ground. This unique deck has sixteen instead of fourteen cards in each of the four suits—the increase is due to two additional court cards per suit. The additional eight court cards are female counterparts to the male knight and page, also known as the mounted lady and maid. This brings the total Minor Arcana to sixty-four cards instead of fifty-six. In spite of the fact that eight Minor Arcana cards from the original pack are missing—the male knight and page of swords, the king and male knight of staves, the queen and female knight of cups, the male page and three of coins—the remaining original Minor Arcana cards ironically total exactly fourteen cards in each suit, fifty-six cards in all. At first glance this might suggest that the Minor Arcana cards are complete but, in fact, they most likely are not.

If the Yale pack in its entirety contained twenty-two Major Arcana cards and sixty-four Minor Arcana cards (as opposed to fifty-six), the pack would total eighty-six cards, of which nineteen cards would still be missing. A further complication is the presence in the Yale pack of three unusual Major Arcana cards—the three theological virtues of Faith, Hope and Charity (page 91)—which normally do not appear in tarot packs. The presence of these three cards has led some researchers to conclude, probably incorrectly, that this pack is really a minchiate deck. Other scholars believe it to be a transitional deck not yet fully developed into the minchiate pack. Faith, Hope and Charity may represent the missing Major Arcana cards of The Pope, The Star, and The Popess, respectively, though there is no positive connection between the theological virtues and these missing cards in the Yale pack.

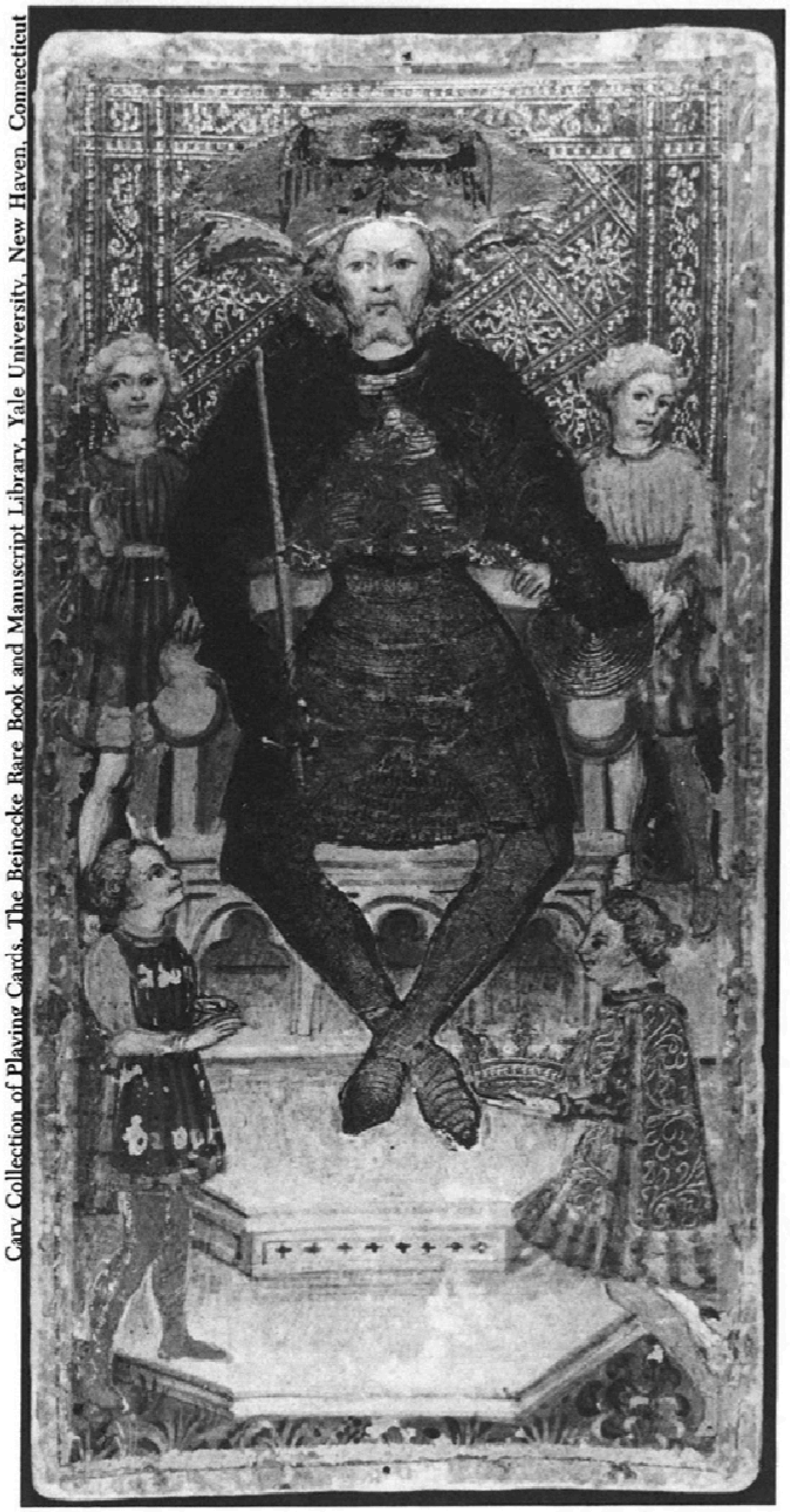
One explanation of why the Yale pack may contain more cards than the usual seventy-eight-card *tarocchi* pack is that the artist may have been experimenting with additional court cards to please his patron. Alternatively, it is possible the artist never planned to include all the eleven or fourteen "missing" Major Arcana cards. (The difference in the number of "missing" cards depends upon whether one includes Faith, Hope and Charity as Major Arcana cards.) An additional possibility, however unlikely, is that the total number of court cards in each suit should be five—not four or six—with only the knight or the page having a female counterpart in one or more of the suits.

The king of cups in the Cary-Yale pack is depicted as a bearded, aged man in contrast to the younger kings of swords and coins (king of staves is missing) and the four youthful kings in the Pierpont Morgan–Bergamo pack. Thus, the aged king of cups in the Cary-Yale pack may represent a specific patriarch.

Another interesting aspect about the Cary-Yale pack is that the pip cards in the suit of staves are depicted by arrows, similar to the court cards in the Brera pack, rather than scepters, batons or rods. The pip cards in the suit of coins bear as their emblem the gold coins of Duke Filippo Maria, reproduced in pairs with their obverse side, except for the two and ace of coins that contain a writhing serpent.

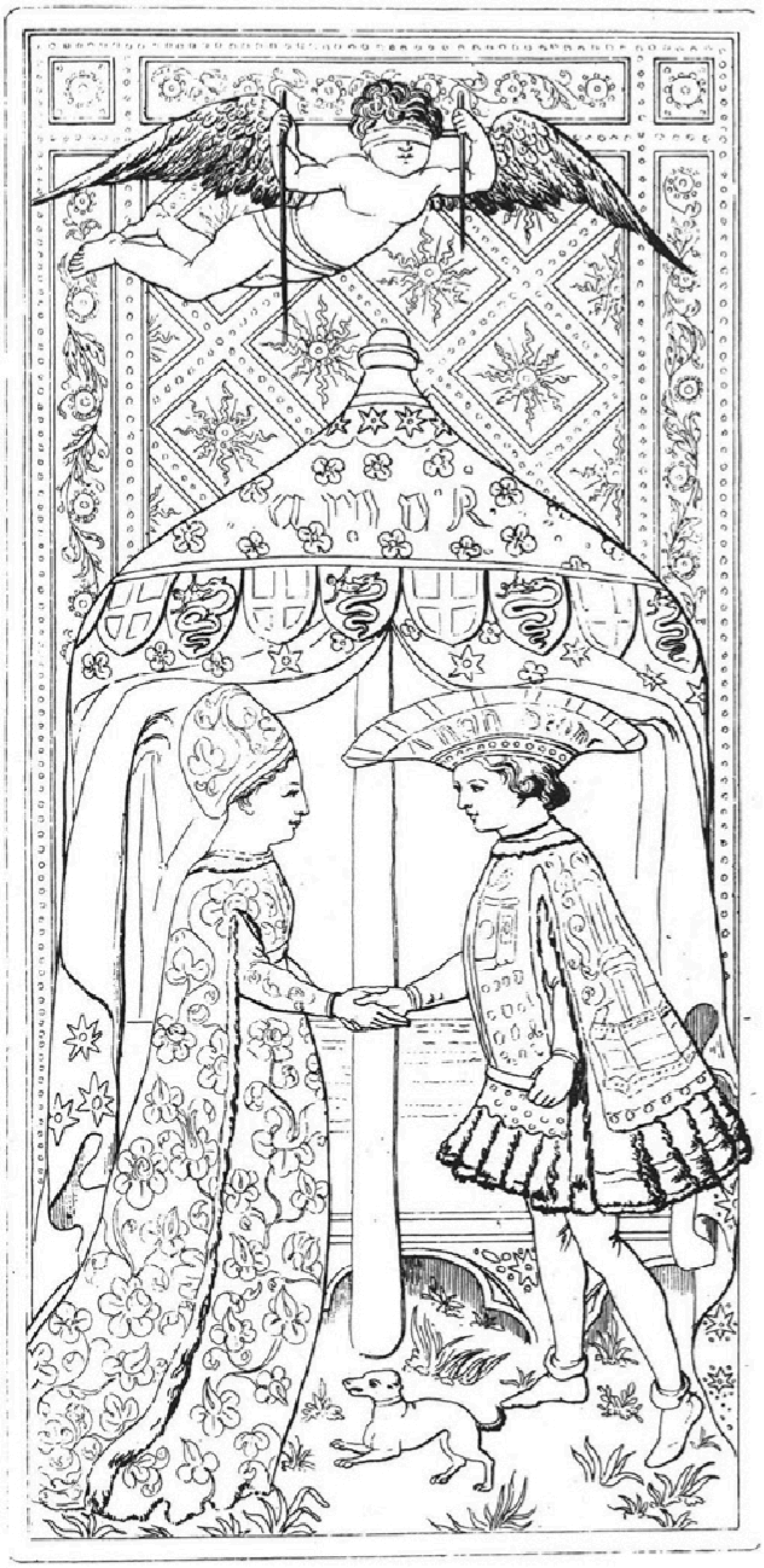


Reprinted from *Memorie Spettanti alla Storia della Calcografia del Commend* by Leopoldo Cicognara

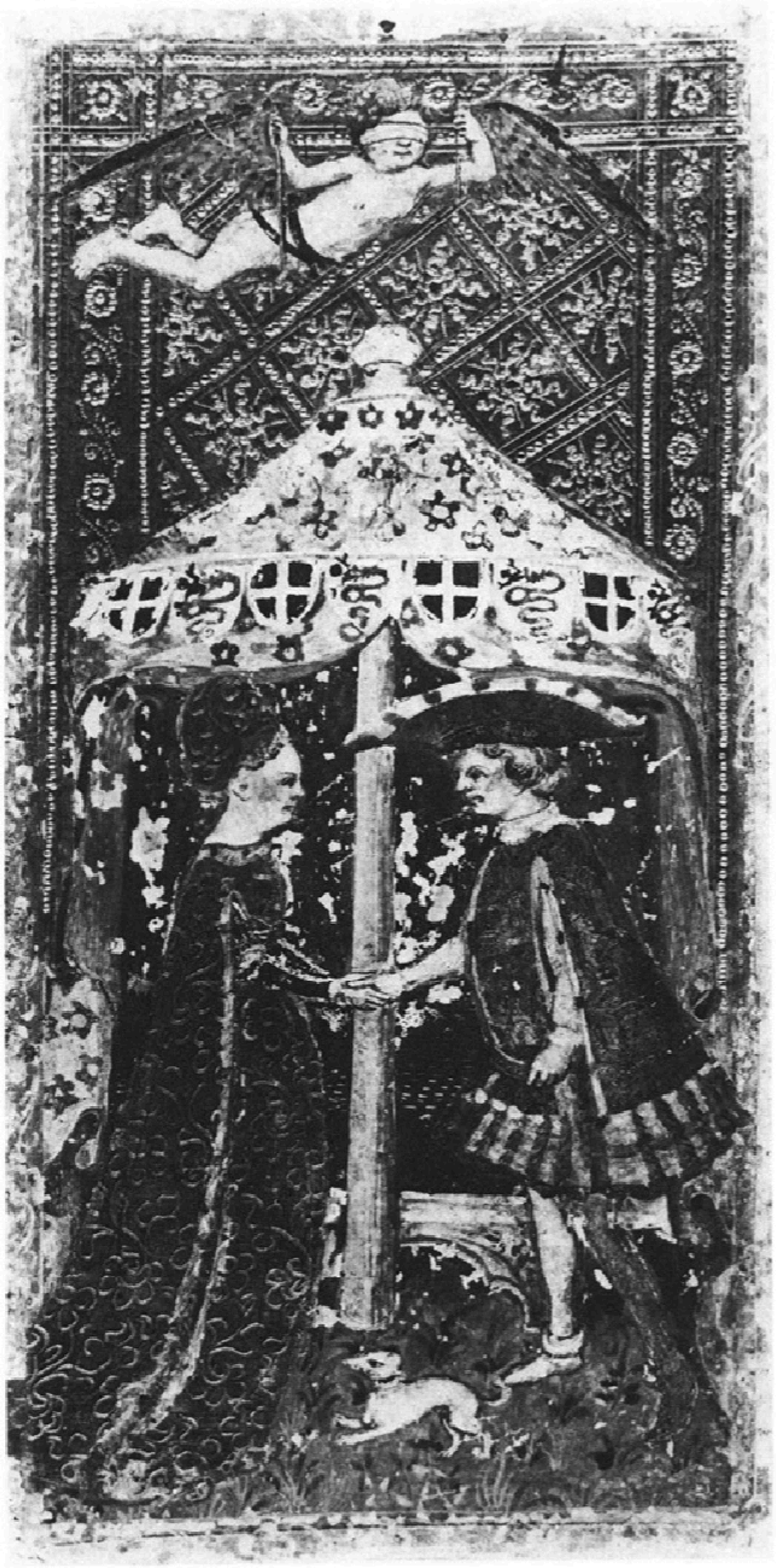


Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

Cary-Yale Visconti-Sforza* Tarocchi *Card—The Emperor *The Illustration on the left is from a book of prints that accompanied Leopoldo Cicognara's work,* Memorie Spettanti alla Storia della Calcografia del Commend, *published in 1831. The Emperor card on the right is from the incomplete sixty-seven-card Visconti-Sforza pack at Yale University. The Emperor is seated on a throne that rests on a two-tiered platform. He is dressed in full armor and on his breastplate is the crowned imperial eagle. He wears a large plumed hat with turned-up brim on which is painted in black the imperial eagle. In his right gloved hand he holds a scepter and his left gloved hand rests on a golden orb. Around him are four youthful pages; the one at the lower right kneels with a crown in his hands, the page to the lower left has the inscription* A bon droyt *across the front of his garment.*



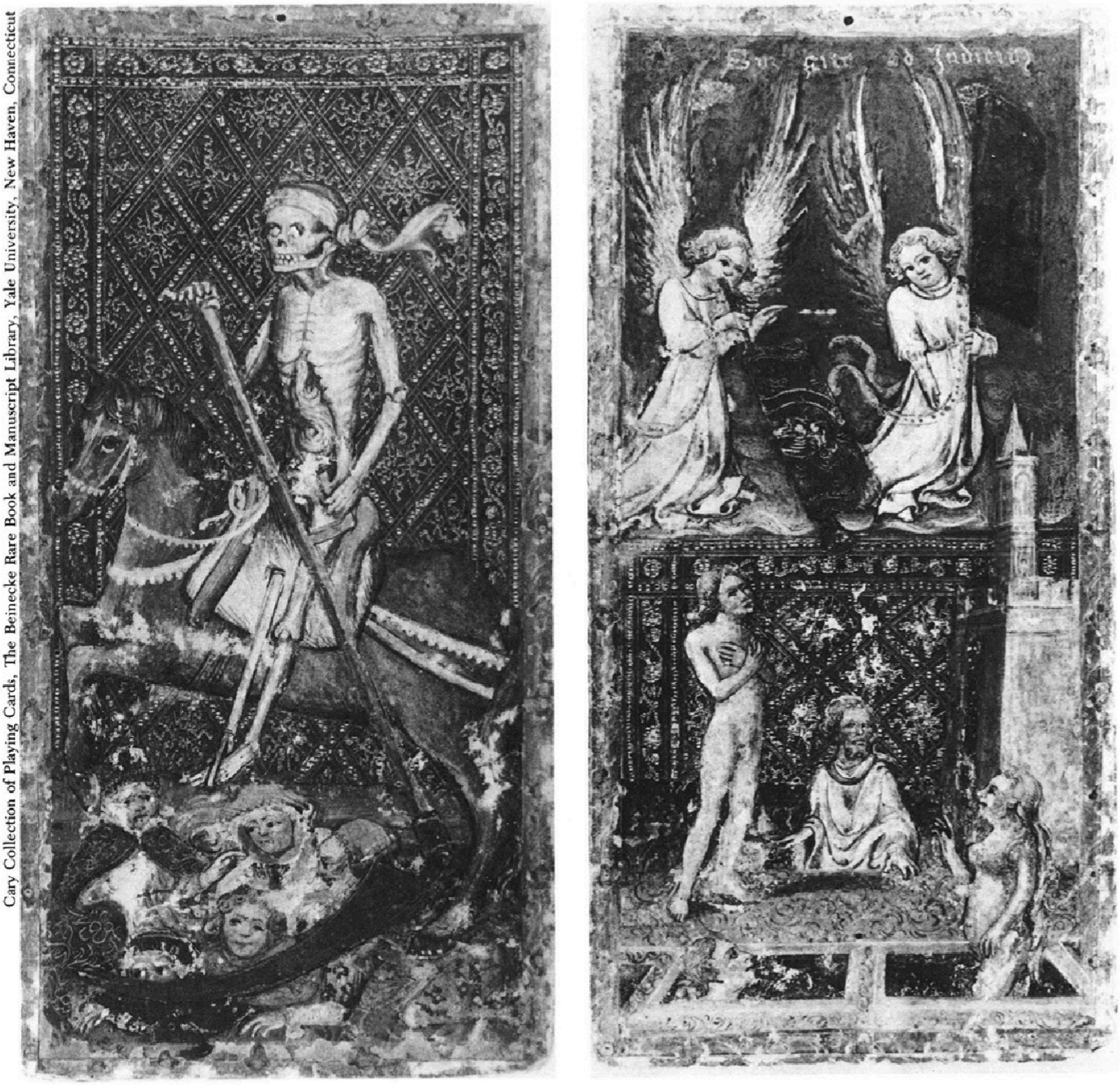
Reprinted from *Memorie Spettanti alla Storia della Calcografia del Commend* by Leopoldo Cicognara



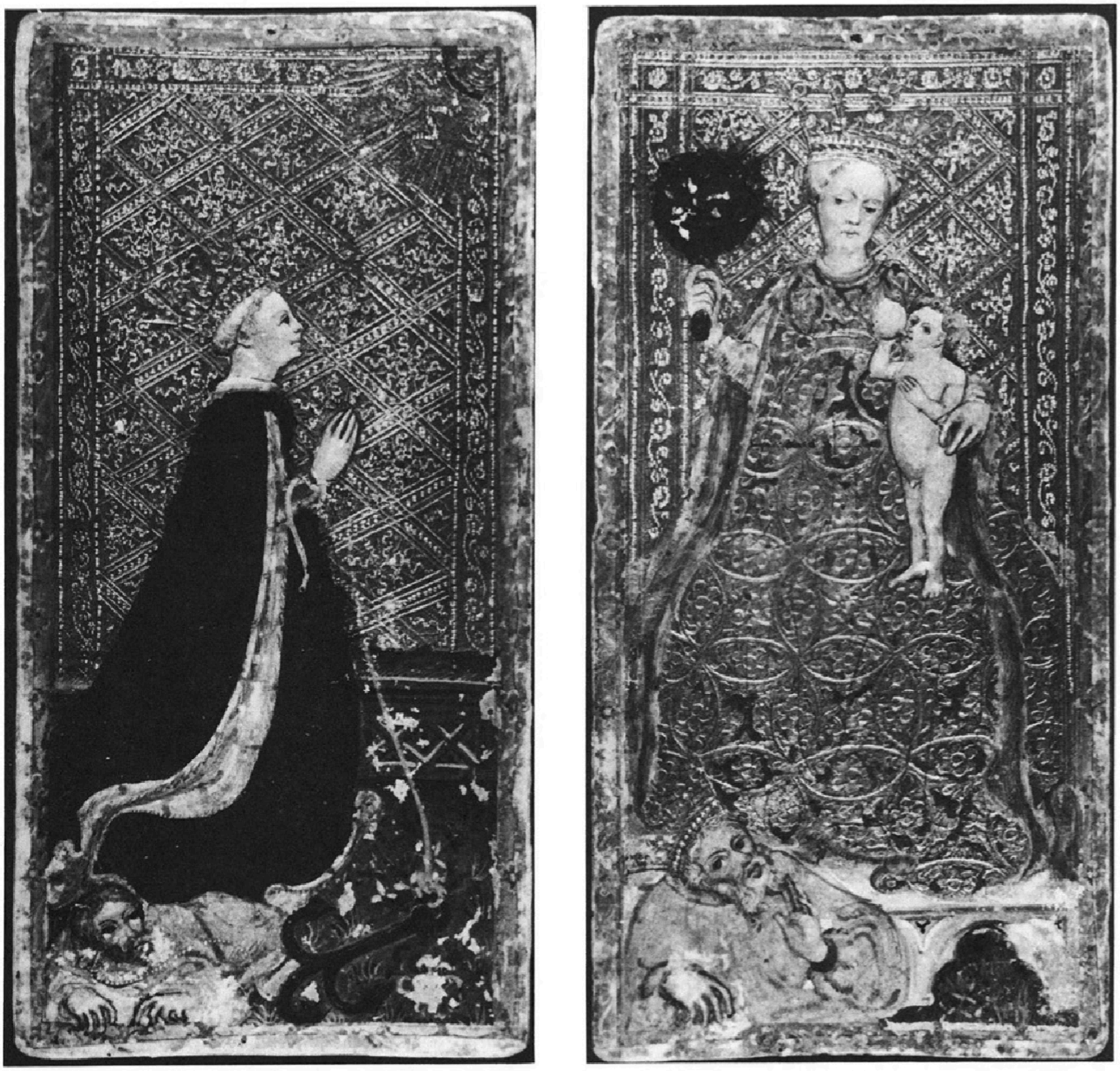
Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

Cary-Yale Visconti-Sforza* Tarocchi *Card—The Lovers *The illustration on the left is from a book of prints that accompanied Cicognara's work,* Memorie Spettanti alla Storia della Calcografia del Commend, *published in 1831. The Marriage or Love card on the right is from the Visconti-Sforza pack at Yale University. A winged, blindfolded Cupid in flight prepares to discharge two darts above a husband and wife. The figures may represent Duke Filippo Maria Visconti and either his first wife, Beatrice di Tenda, or his second wife, Maria of Savoy. On Filippo's wide-brimmed hat is the heraldic inscription,* A bon droyt. *Alternatively, the figures may represent Bianca Maria Visconti and Francesco Sforza; the man's short cape is decorated with a Sforza heraldic device of a fountain. Across the top of the pavilion is inscribed in letters of gold the word* "Amor"; *possibly on the unseen left side is the word* myo *or* mio. *The border emblems of the pavilion are composed of blazoned shields alternating the Visconti arms with those of Pavia.*

Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

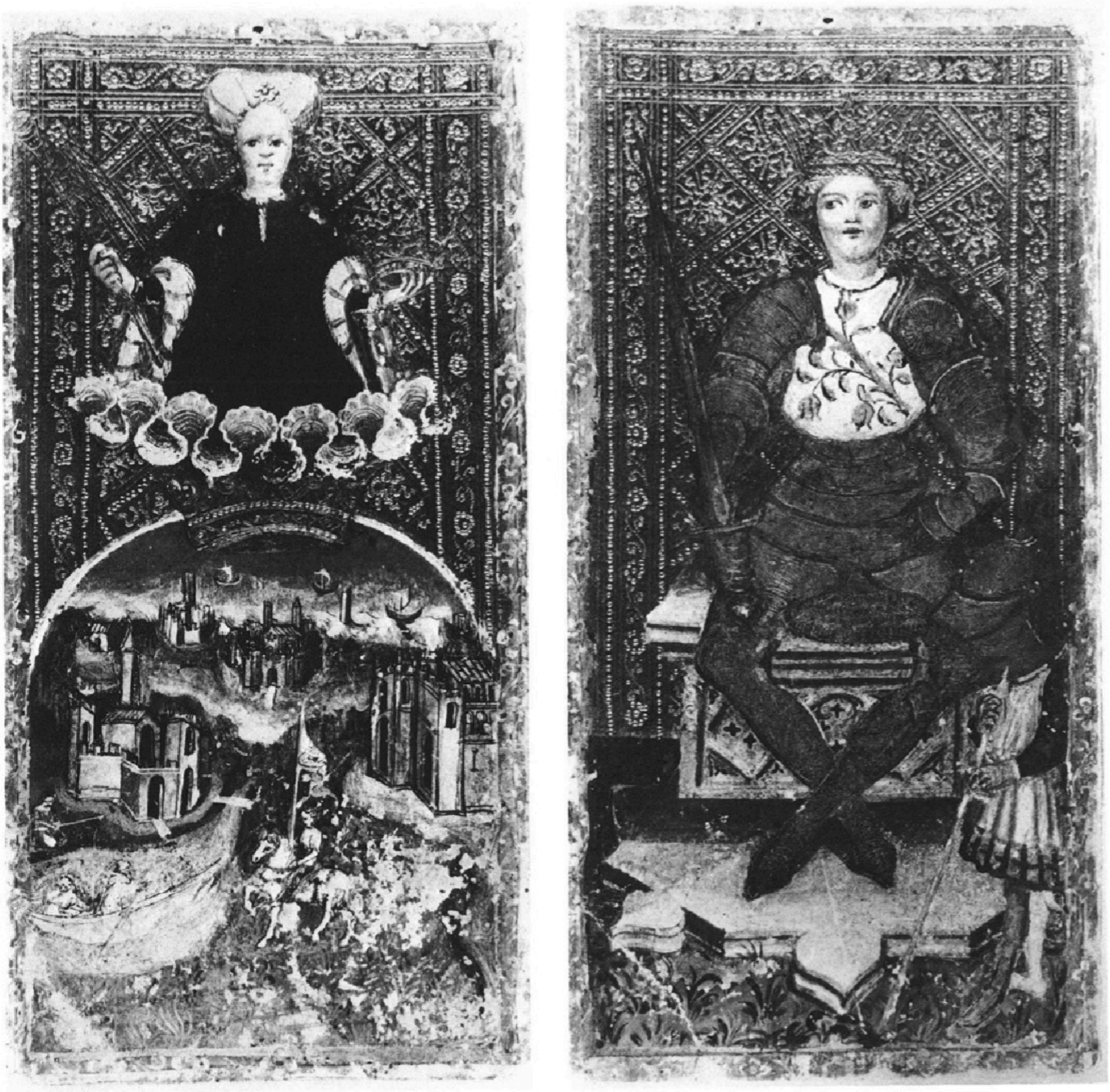


Cary-Yale Visconti-Sforza Tarocchi Cards—Death and Judgment *Death is depicted as an animate skeleton, its forehead bound with a white fillet with flapping loose ends. The skeleton holds a scythe and rides a galloping black stallion over a huddled group of persons including a pope and a cardinal. The Last Judgment depicts two winged angels standing on clouds and holding trumpets decorated with banners. Beneath the angels are open tombs from which appear several nude persons of varying age and sex, including a male with arms crossed over his chest. In the background is a fully clothed, bearded man who seems to be an observer. A high turreted castle appears along the right side, and at the top of the card are three Latin words in letters of gold,* "Surgite ad judicium," *which means, "Stand up [or rise] to justice [or judgment]."*



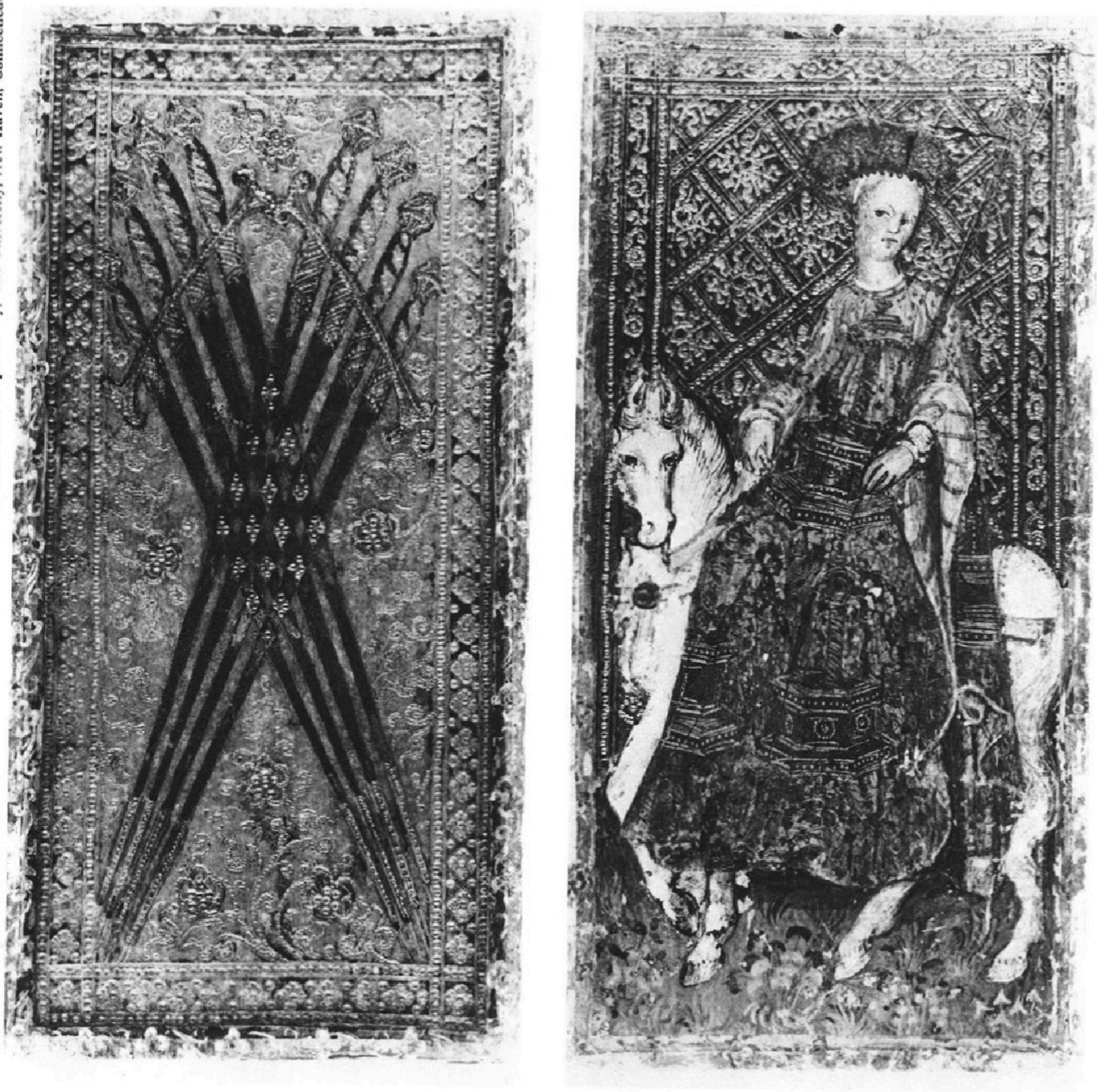
Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

Cary-Yale Visconti-Sforza* Tarocchi *Cards—Hope and Charity *The trump cards Hope and Charity (and the card Faith, which is not shown) do not appear in traditional seventy-eight-card* tarocchi *decks but are found in minchiate packs, which generally comprise ninety-seven cards. For this reason, some researchers believe the Cary-Yale* tarocchi *pack is either a minchiate deck or an intermediate game in the development and evolution of either tarot or minchiate. Hope depicts a crowned female figure in profile wearing a long robe, kneeling in prayer, with an anchor tied to her wrists. At the bottom of the card is a hunched figure of a man with a rope around his neck and with the words* "Juda traditor" *written in white letters on his purple garment. The despairing figure of vice is Judas. It has been suggested that the card of Hope may be a substitute for any one of several traditional Major Arcana cards missing in the Cary-Yale pack—Temperance, or The Hanged Man (suggested by the rope), or The Star with its symbolic meaning of rising new hope. Charity shows a crowned and seated female figure facing front who carries a silver torch in her right hand while supporting a suckling infant with her left arm. Charity is richly robed in an ornate gown with ermine cape. At her feet, beneath the throne at the bottom left of the card, is a crowned king suggesting King Herod. Charity may be a substitute for The Popess, but the image of a woman breast-feeding her child is inconsistent with the traditional imagery of The Popess. The Faith card depicts a female figure with a cross in her left hand; the index finger of her right hand is upraised to ward off evil spirits. Beneath her throne is a crowned king, possibly the figure of Heresy. Faith may be a substitute for The Pope or The Popess. In popular Renaissance art, Hope often appears as a winged woman with hands upraised toward heaven. Her standard attribute is the anchor and St. James the Great appears at her feet. Charity is usually surrounded by children and is nursing one of them. She holds a flame or heart and St. John the Evangelist appears at her feet.*



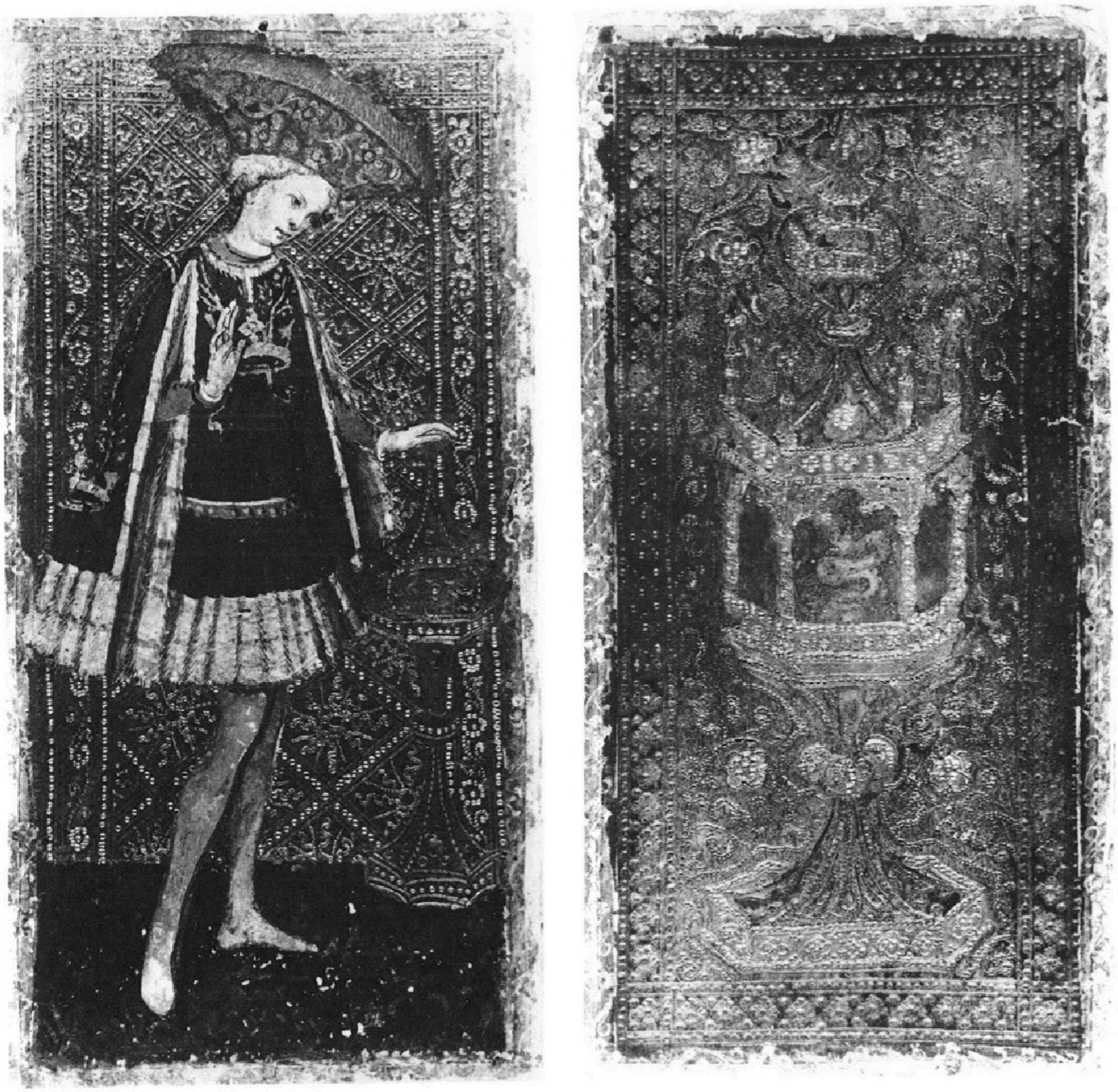
Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

Cary-Yale Visconti-Sforza* Tarocchi *Cards—The World and the King of Swords *The World contains the half-length figure of a richly attired matron emerging above a large golden diadem that expands into a twisted, scalloped ornamentation of many colors. She holds a trumpet in her right hand and a smaller diadem or wreath in her left hand. Below is a large arch, and below this are ships at sea and a boat manned by two sailors. On one side of the river bank is a warrior on horseback; a fisherman is on the other side. The background is made up of towers, castles and hills surrounded by streams, fields and meadows. The king of swords sits on his throne wearing full armor. He wears a crown and his breastplate contains a decorative design, possibly the quince adopted by Muzio Attendolo Sforza. A small page stands in front of the raised platform; he wears a headdress of armor and holds a thin staff.*



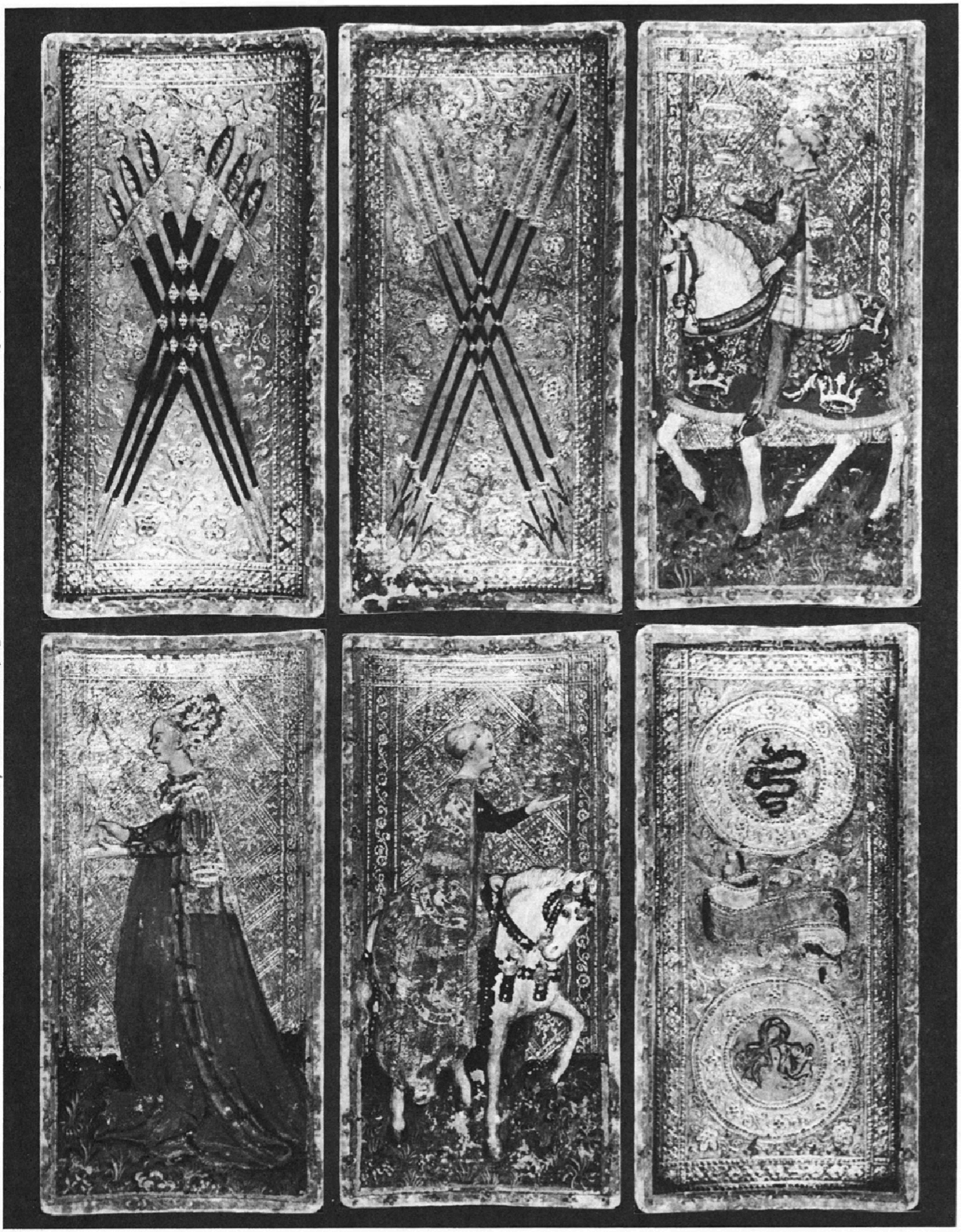
Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

Cary-Yale Visconti-Sforza Tarocchi Cards—Eight of Swords and Female Knight of Staves *The eight of swords depicts eight swords, each group of four swords joined at the handle. The female knight of staves is a unique card found only in this tarocchi pack; other early tarocchi packs include only male knights. The female knight sits sidesaddle on a white stallion. Her robe is decorated in a pattern of six-sided fountains suggestive of the suit of cups in the Pierpont Morgan-Bergamo pack. In her left hand she holds a scepter topped with a small ornate vessel.*



Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

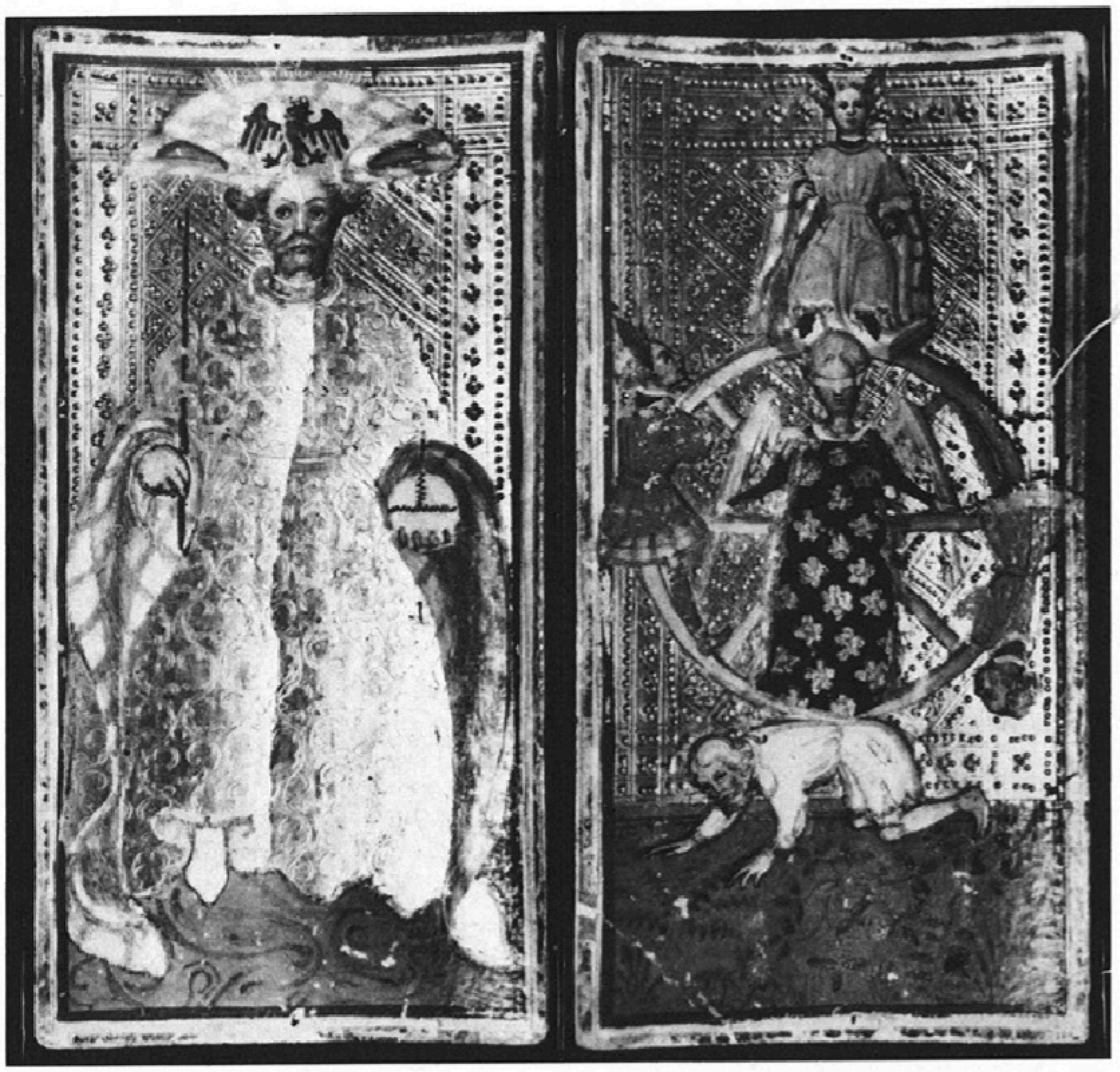
Cary-Yale Visconti-Sforza* Tarocchi *Cards—Male Page and Ace of Cups *The male page of cups is shown with his left hand near or resting on a large ornate vessel. His right hand is raised as if in a sign of greeting or benediction. The figure wears an oversized hat and both his cape and short garment display the heraldic device of the ducal crown with branches or fronds. The ace of cups is an ornate vessel or fountain that fills the entire card and possibly is a Sforza heraldic device. In the center of the vessel is the curled snake sometimes depicted in the act of partially devouring a human figure, another heraldic device. The five-lobed flowers studding the background on this card differ from the diapered pattern of a sunburst with alternating straight and wavy rays found on the Major Arcana and court cards of this pack, and the nore leafy floral design of the pip cards in the Pierpont Morgan–Bergamo pack.*



Cary Collection of Playing Cards. The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

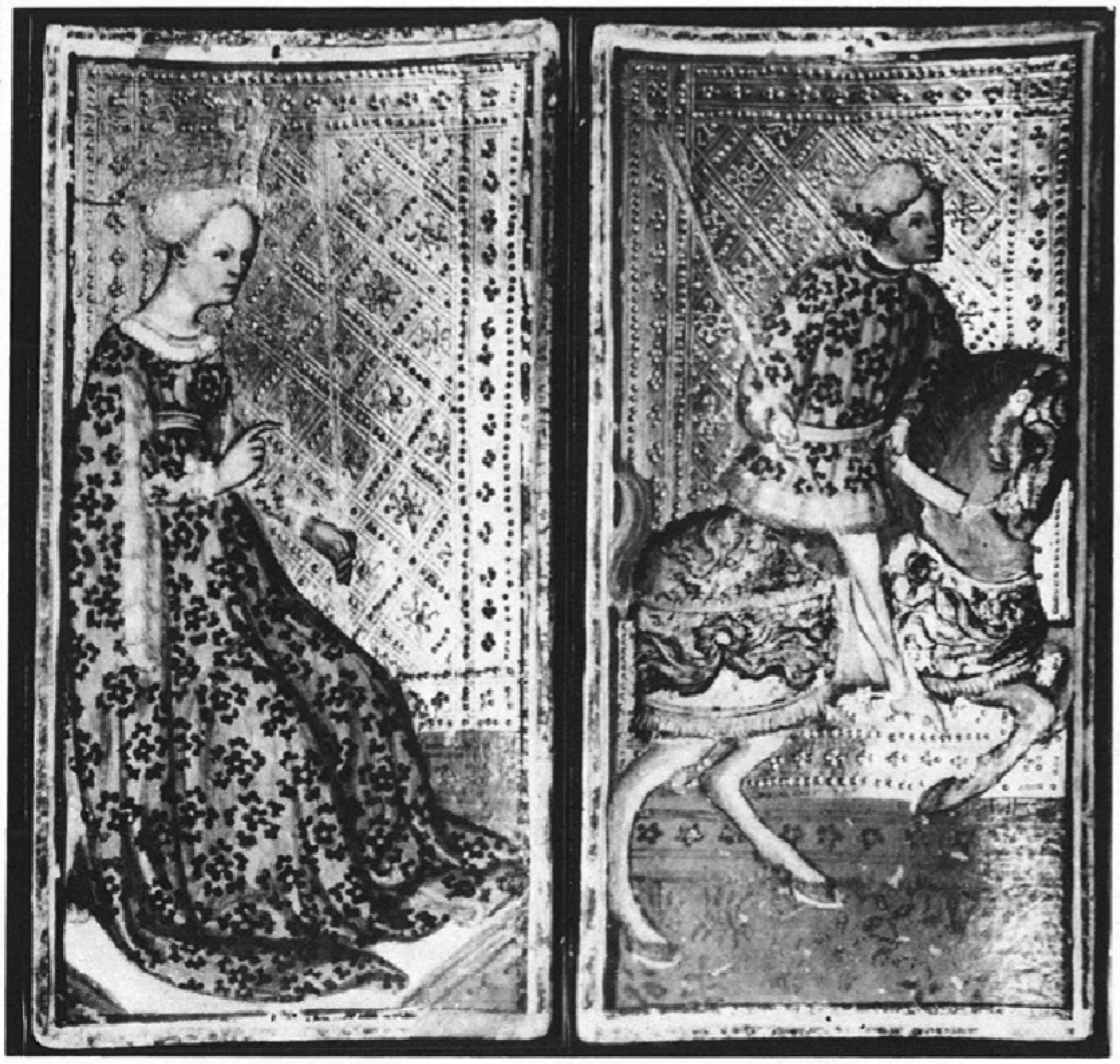
***Cary-Yale Visconti-Sforza* Tarocchi Cards** Top row: *The six of swords; six of arrows; male knight of cups wearing a colorful hat of peacock feathers, the caparison worn by the horse bears the Visconti heraldic device of the ducal crown of Milan with branches or fronds.* Bottom row: *Female page of cups with a short, thin cape bearing the ducal crown; female knight of coins wearing a robe decorated with a pelican in profile above a ribbon panel; two of coins with the viper of the Visconti.*

The Brera Gallery or Brambilla Visconti-Sforza* Tarocchi *Cards Only forty-eight cards remain today of this pack. Two cards are Major Arcana—The Emperor and The Wheel of Fortune—and forty-six are suit cards. The extant suit cards include seven court cards—king, queen and knight of staves or arrows and the knights and pages in the suits of cups and coins—and thirty-nine pip cards (only the four of coins is lacking). The court figures in the suit of staves or arrows hold arrows with quill and arrowhead clearly distinguishable; the remaining pip cards in the suit of staves are depicted by pointed scepters or possibly thin quivers rather than arrows or batons. By contrast, in the Cary-Yale pack the pip cards in the suit of batons or staves are depicted by arrows while the court figures of the same suit hold batons. The presence of the arrows instead of batons suggests the possibility that the court cards of the suit of staves in the Brera pack and the pip cards of the suit of staves in the Cary-Yale pack once were part of the same pack, but this is doubtful since the border design and colors of the two packs are clearly different. It is possible that the court figures with arrows are from the suit of swords rather than staves, although that, too, is unlikely. The ace of swords carries the motto *"Phote Mantenir,"* which means "We must uphold." The coins of the pip and court cards in the *denari* suit appear to be facsimiles of actual coins with figures on horseback—possibly the *fiorino* of Filippo Maria Visconti—and these also appear in the *denari* suit of the Cary-Yale pack.

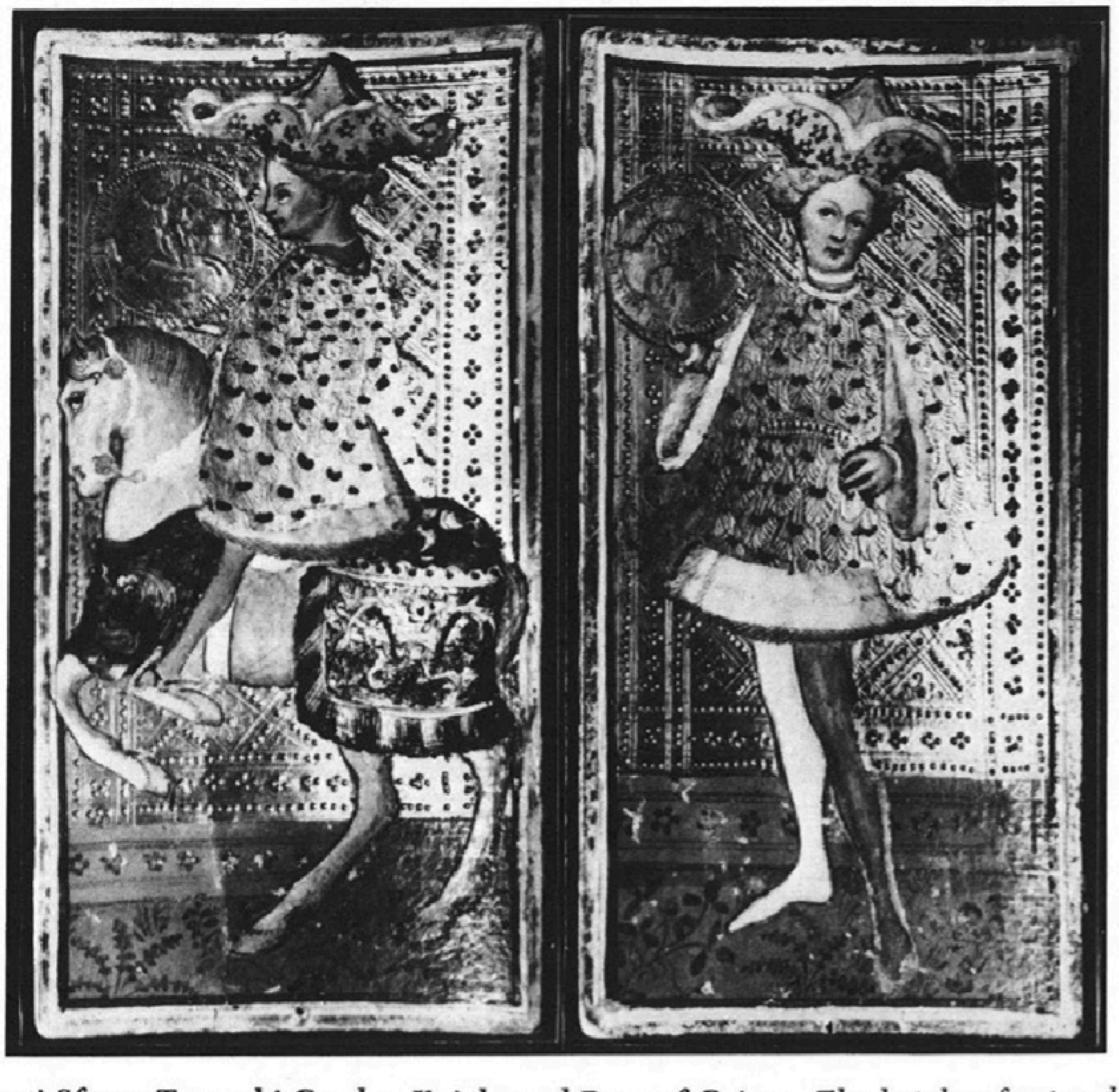


Collection of Pinacoteca di Brera, Milan

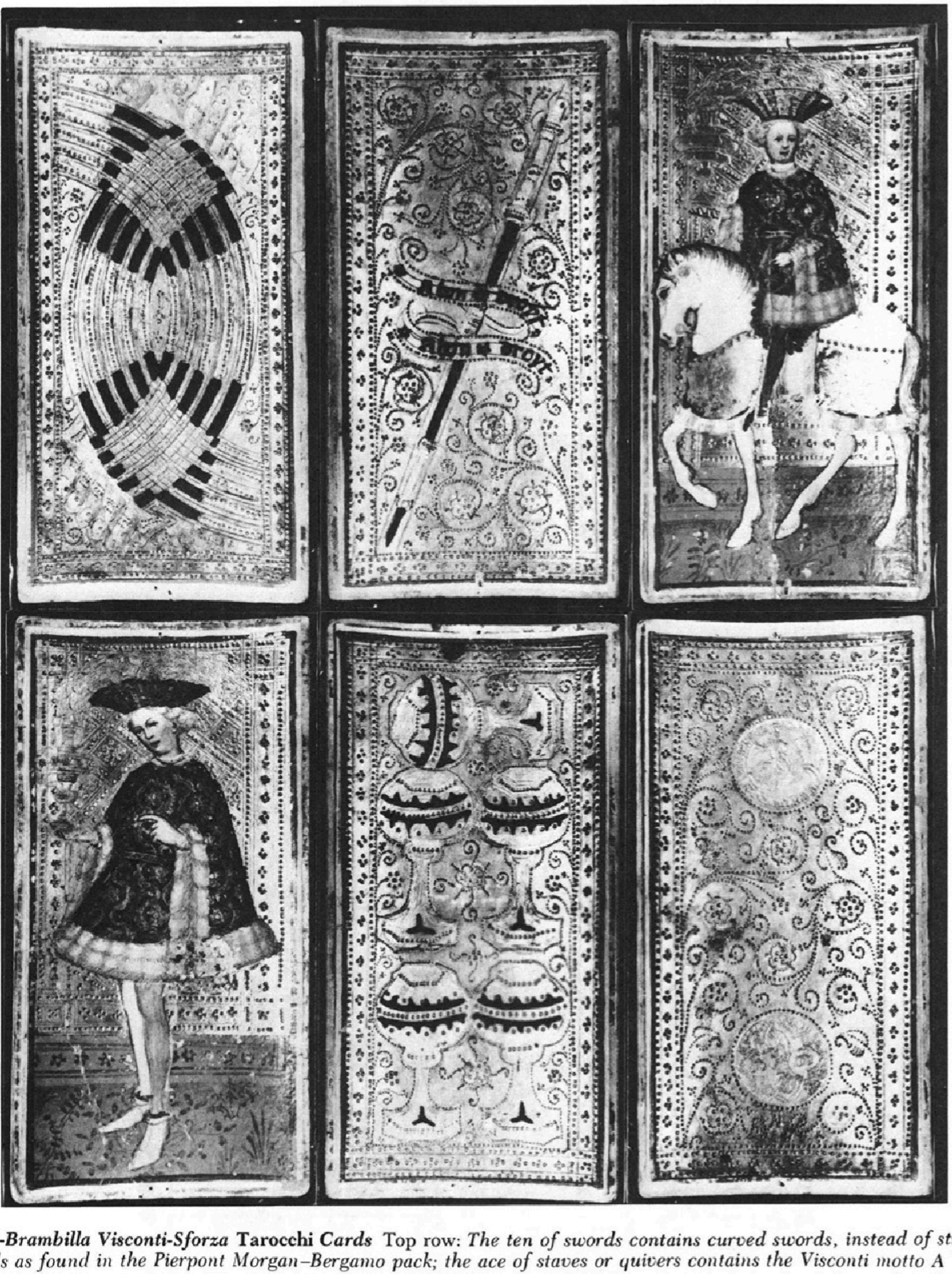
Brera-Brambilla Visconti-Sforza* Tarocchi *Cards—The Emperor and The Wheel of Fortune *The bearded Emperor sits on a throne and wears a long robe with an ornate crescent decoration and a large hat bearing the insignia of the imperial eagle. In his left hand he holds a globe and in his right hand a thin tapered scepter. The Wheel of Fortune depicts a winged, blindfolded female figure standing inside the wheel and wearing a full-length gown decorated with repeating sunbursts. On top of the wheel and ascending its left side are two figures with ass's ears, and a fourth figure descends on the right. Supporting the wheel on his back is an aged man on his hands and knees dressed in white. This card is very similar to The Wheel of Fortune card in the Pierpont Morgan–Bergamo pack, except the descending figure is without a tail and the four figures do not have any lettering. The background design of both these cards contains a sun with eight wavy rays within a diamond or lozenge-shaped pattern. It is similar to the background designs of the Pierpont Morgan–Bergamo Visconti-Sforza* tarocchi *pack; however, the punch marks in the Brera pack are bolder and heavier than the more delicate punches in the Pierpont Morgan–Bergamo cards.*


Collection of Pinacoteca di Brera, Milan

Brera-Brambilla Visconti-Sforza* Tarocchi *Cards—Queen and Knight of Staves *The queen of staves is seated and wears a crown. In her left hand she holds a long arrow with a quill. Her high-waisted gown contains a repeating pattern of a center flower with five surrounding petals. The knight of staves rides a rearing horse that fills the card, pressing its head against the border. The knight holds a long arrow in his right hand.*


Collection of Pinacoteca di Brera, Milan

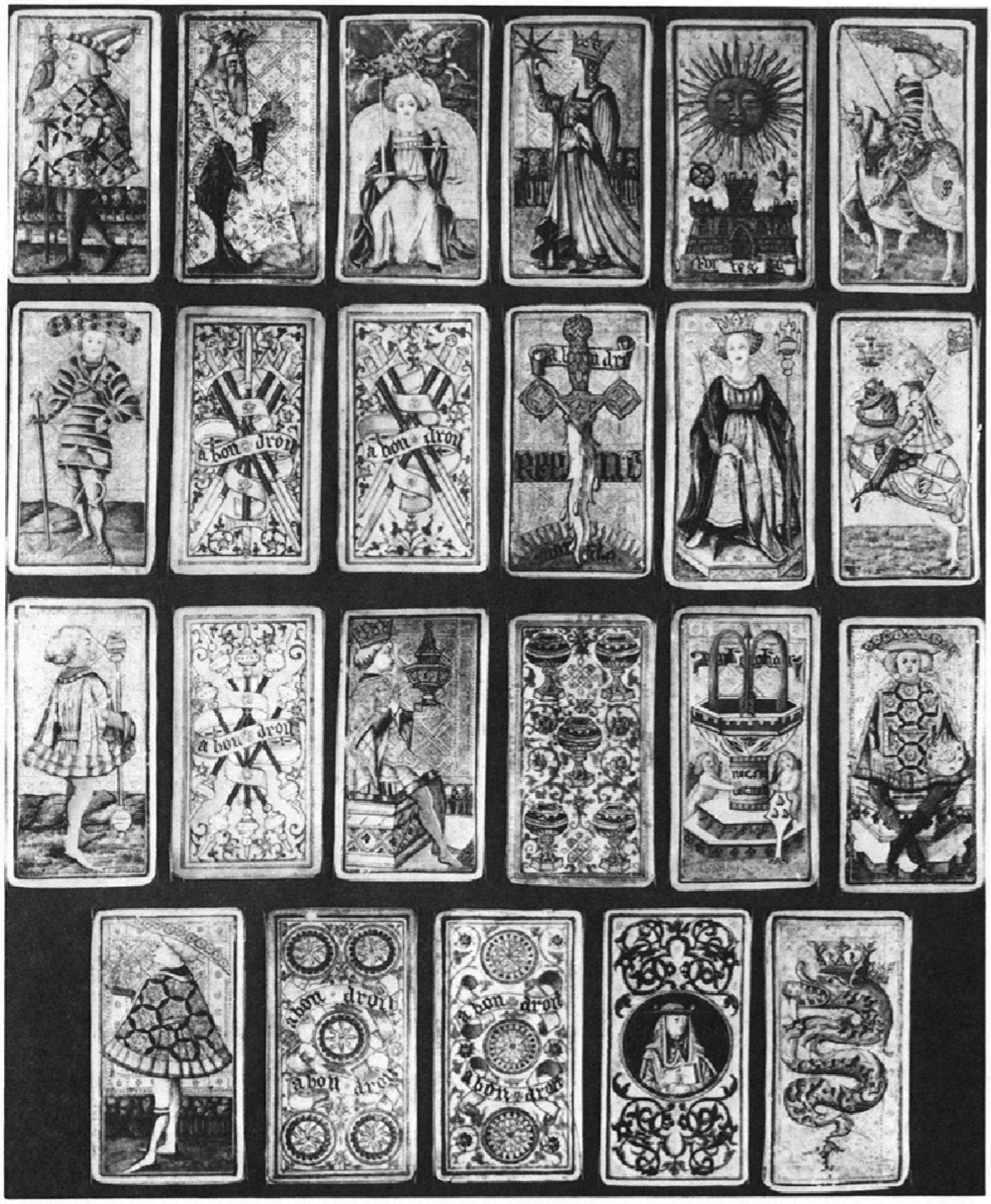
Brera-Brambilla Visconti-Sforza* Tarocchi *Cards—Knight and Page of Coins *The knight of coins depicts a figure mounted on horseback. He wears an ornate hat with a large upraised rim decorated with a repeating design. His short coat lined with ermine has a feather pattern. The knight holds in his right hand a large coin. The caparison on the horse depicts the heraldic device of the ducal crown of Milan with two branches or fronds. The page of coins faces front and wears a hat and cape matching the design of the knight in this suit. The page holds in his right hand a large coin.*



Collection of Pinacoteca di Brera, Milan

***Brera-Brambilla Visconti-Sforza* Tarocchi Cards** Top row: *The ten of swords contains curved swords, instead of straight swords as found in the Pierpont Morgan–Bergamo pack; the ace of staves or quivers contains the Visconti motto* A bon droyt *repeated in two ribbons, and the background design is a punched pattern instead of the floral design found in the Pierpont Morgan–Bergamo pack; the knight of cups wears a large ornate hat topped with peacock feathers and holds a large ornate cup in his right hand; his horse is protected with armor.* Bottom row: *The page of cups holds an ornate cup in his right hand and wears a large ornate hat topped with peacock feathers; five of cups; two of coins is reproduced as a pair of coins with one coin and its obverse side. The coins held by the court figures and those depicted in the pip cards of the Brera pack are similar to the coins shown in the same suit in the Cary-Yale pack and are probably the* fiorino *of Filippo Maria Visconti. The large ornate hat with its dishlike rim topped with peacock feathers worn by the knight and page of cups differs from the hats worn by the knight and page of swords in the Pierpont Morgan–Bergamo pack (page 75), which have a much lower rim. Interestingly, in the Pierpont Morgan–Bergamo pack the knight and page of cups are hatless.*

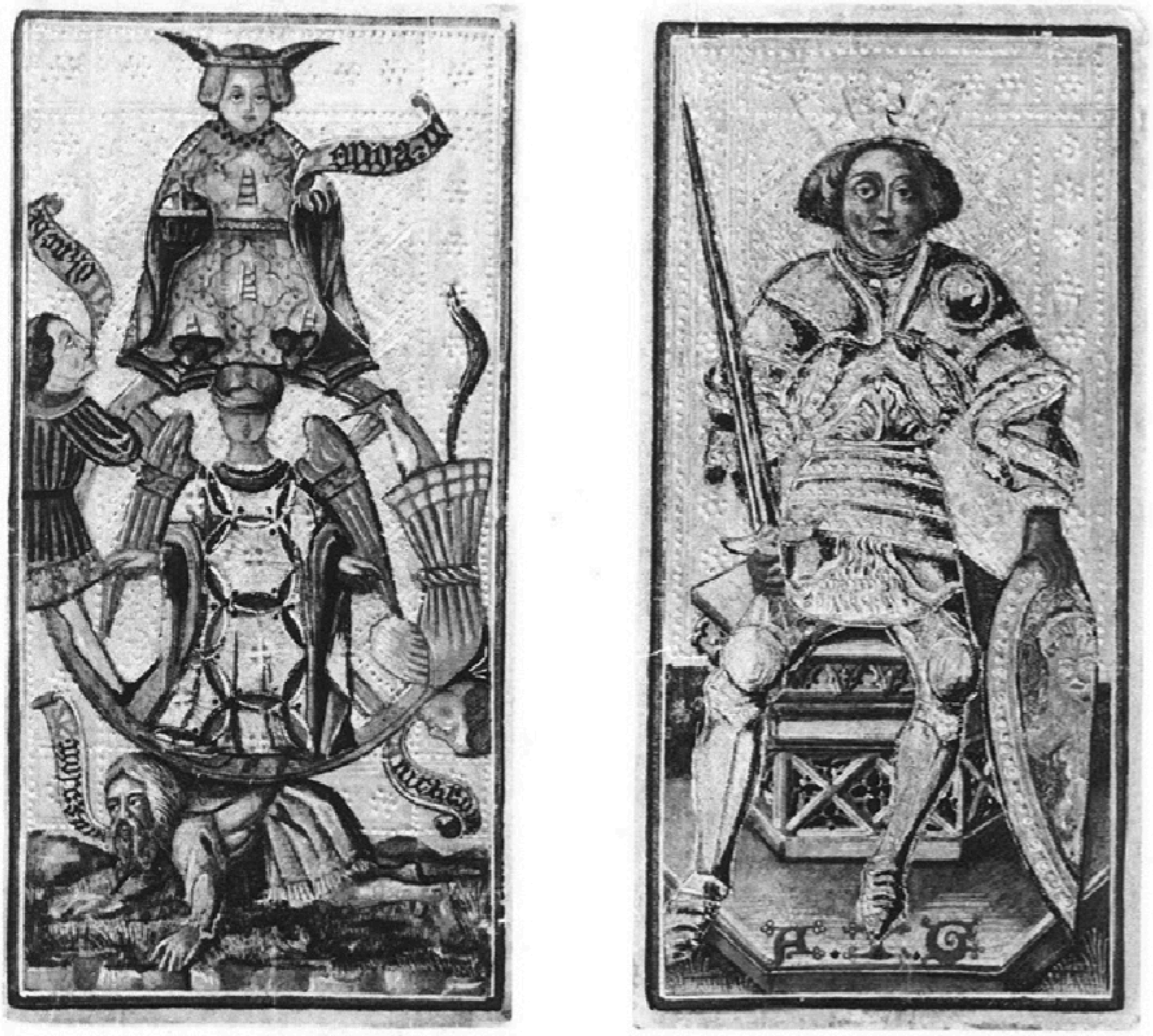
Rosenthal Visconti-Sforza* Tarocchi *Cards The twenty-three so-called Rosenthal cards were offered in 1939 to a leading American collector, who declined to purchase them because he believed the cards were a much more recent rendition of fifteenth century tarocchi cards. The cards are The Fool, The Emperor, Justice, The Star, The Sun; the knight, page, five, four and ace of swords; the queen, knight, page and five of staves; the king, five and ace of cups; the king, page, five, three and ace of coins; and a joker or identification card.



Photograph from the collection of the author

Rosenthal Visconti-Sforza Cards Top row: *The Falcon card is suggestive of The Fool; The Emperor is strikingly similar to the same card in the group of six Visconti-Sforza cards owned by Museo Fournier; Justice; the Star is strikingly similar to the same card in the group of four Visconti-Sforza cards owned by the Victoria and Albert Museum; The Sun contains the word* "Fortezza" *in a ribbon panel beneath the castle; the knight and* (second row) *page of swords are similar to the same cards in the Pierpont Morgan–Bergamo pack; the five and four of swords contain the heraldic motto,* A bon droit; *the ace of swords is depicted as a dagger dripping blood with* A bon droit *in a panel at the top of the card and the word* "REP(–)U(–)" *and an unidentifiable word on the middle and bottom of the card; the queen of staves; the knight of staves includes a small three-turreted castle at the upper left of the card.* Third row: *The page of staves, five of staves with* 'A bon droit'; *king of cups; five of cups; ace of cups; strikingly similar to the ace of cups in the set of four cards at the Victoria and Albert Museum, except this card has unidentifiable wording on the upper ribbon behind the fountain streams and there is no precipice at the bottom of the card; king of coins.* Bottom row: *The page of coins, strikingly similar to the same card at the Victoria and Albert Museum; five and three of coins with the motto* A bon droit, *(the stylized design of a sun with rays on each coin is different on these two cards); the ace of coins with a picture of a cardinal and some unidentified writing in the background; and a joker or identification card depicting a crowned snake half devouring a human figure.*

Von Bartsch Visconti-Sforza* Tarocchi *Cards The Baron Pietro von Bartsch cards total thirteen and comprise five trumps: The Pope or Hierophant, The Chariot, The Wheel of Fortune, Temperance and Judgment. There are also the king, page and five of swords; king, knight and page of cups; queen of coins; and one unusual card bearing the coat of arms of the Visconti-Sforza family—a large crowned serpent half devouring a human figure. Some scholars have suggested this card may have been either a joker or an identification card used to establish the deck's ownership. The king of swords contains the initials A.C., which may stand for the artist Antonio Cicognara, or perhaps represent a Latinized version of Cardinal Ascanius(Ascanius,Cardinal), the son of Bianca Maria Visconti and the fourth Duke of Milan, Francesco Sforza. Five Von Bartsch cards—Wheel of Fortune, Temperance, Judgment and the kings of swords and cups—show marked divergences of design from the Pierpont Morgan–Bergamo pack. Seven Von Bartsch cards—The Pope, The Chariot, page and three of swords, knight and page of cups, and queen of coins—are fairly faithful copies of the originals. Only the fearsome, crowned serpent has no counterpart in earlier decks. Eleven of these cards were sold some years ago by a New York dealer, Piero Tozzi, to an unknown collector in Milan; Temperance is owned by the Montreal Museum of Fine Arts. The page of cups, formerly part of the F. Cleveland Morgan collection, and subsequently part of the J. Bartlett Morgan collection, is presently owned by Cleveland Stewart-Patterson.

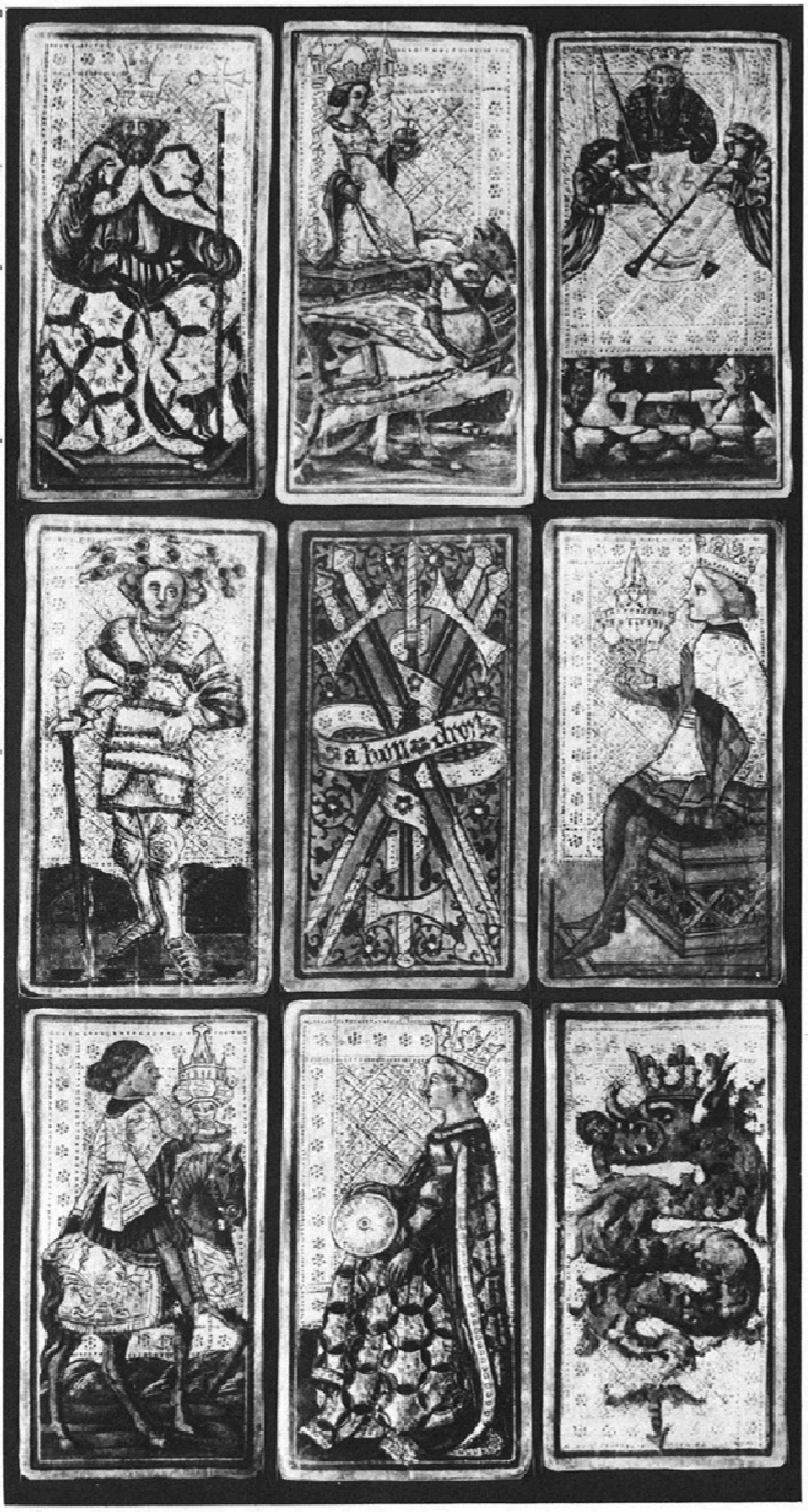


Reprinted from *Thirteen Tarot Cards from the Visconti-Sforza Set* by M. L. D'Otrange

Von Bartsch Visconti-Sforza Cards—The Wheel of Fortune and King of Swords *The Wheel of Fortune depicts a figure perched on top of the wheel and having either ass's ears or a horned crown; the gown is adorned with an upright ladder, suggesting the heraldic device of the della Scala family. A second figure, winged, blindfolded, and with red instead of blond hair, is balanced within the wheel, and on her robes appears the design of rayed suns, each sun inset with a central motif showing a silver cross on red ground—the reverse of the arms of Savoy: a red cross on silver ground. M. L. D'Otrange, writing in 1954, rightfully asks why the della Scala family, lords of Verona until defeated in 1387 by Duke Giangaleazzo Visconti, would be honored in a set of tarot cards presumably presented to Cardinal Ascanio Sforza or another member of the Visconti-Sforza family. Two figures appear on either side of the wheel. The upright figure is thought by D'Otrange to resemble Leonello d'Este, duke of Ferrara from 1441 to 1450. The other unidentified figure has a squat nose, thick lips, bulging eyes, a long tail and is upside down. Beneath the wheel and its four figures is an aged bearded man crouching on hands and knees and supporting the wheel on his back. The lettering in small ribbon bands near each figure is discernible but the meanings unclear. The words do not seem to be the* Regno, Regnabo, Regnavi *and* Sum sine regno *that appear in The Wheel of Fortune card of the Pierpont Morgan–Bergamo deck (page 69), although the meanings may be the same.*

The king of swords sits upon his throne of gothic motif. He is clad in full armor, holds a sword, and his right hand rests on a shield emblazoned with a lion. The king has bulging eyes and an intense facial expression. The facial features of the king and the decoration of the throne differ substantially from the king of swords in the Pierpont Morgan–Bergamo pack. At the bottom of the card appear the initials A.C., suggesting to some researchers the painter Antonio Cicognara, but this seems unlikely and the initials may be a later addition.

The location of these two cards is presently unknown; they were sold in the early 1960s by Piero Tozzi, a New York dealer, to an unknown collector in Milan.

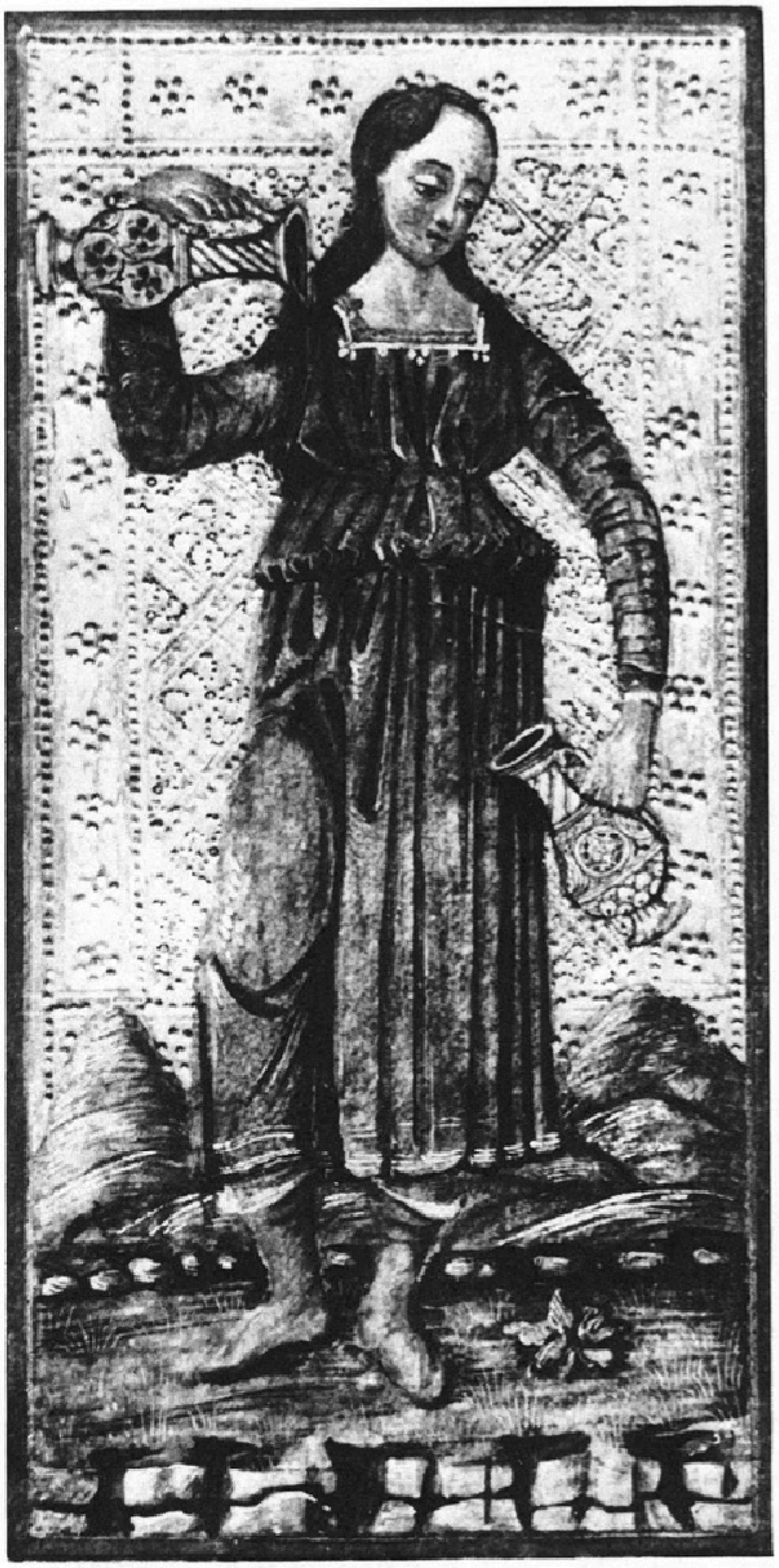


Reprinted from *Thirteen Tarot Cards from the Visconti-Sforza Set* by M. L. D'Otrange

Von Bartsch Visconti-Sforza* Tarocchi *Cards *Nine of the eleven hand-painted cards sold by Piero Tozzi to an unknown Milan collector.* Top row: *The Pope is an aged thin figure who seems almost overwhelmed by his full robes and large tiara. He gives a blessing with his right hand and in his left holds a long scepter topped by a cross. A repeating design of sunbursts with both straight and wavy rays appears on his heavy cape. The Chariot depicts a crowned female figure of small stature seated on a high throne and holding in her left hand a globe topped with a cross. She is robed in a wide-sleeved gown of rich brocade patterned with the sunburst of the Visconti-Sforza escutcheon. Judgment depicts two angels with bannered trumpets in front of a crowned figure with upraised sword; a red cross against a white background adorns one of the banners and at the bottom of the card two figures emerge from a tomb made of irregular stones.*

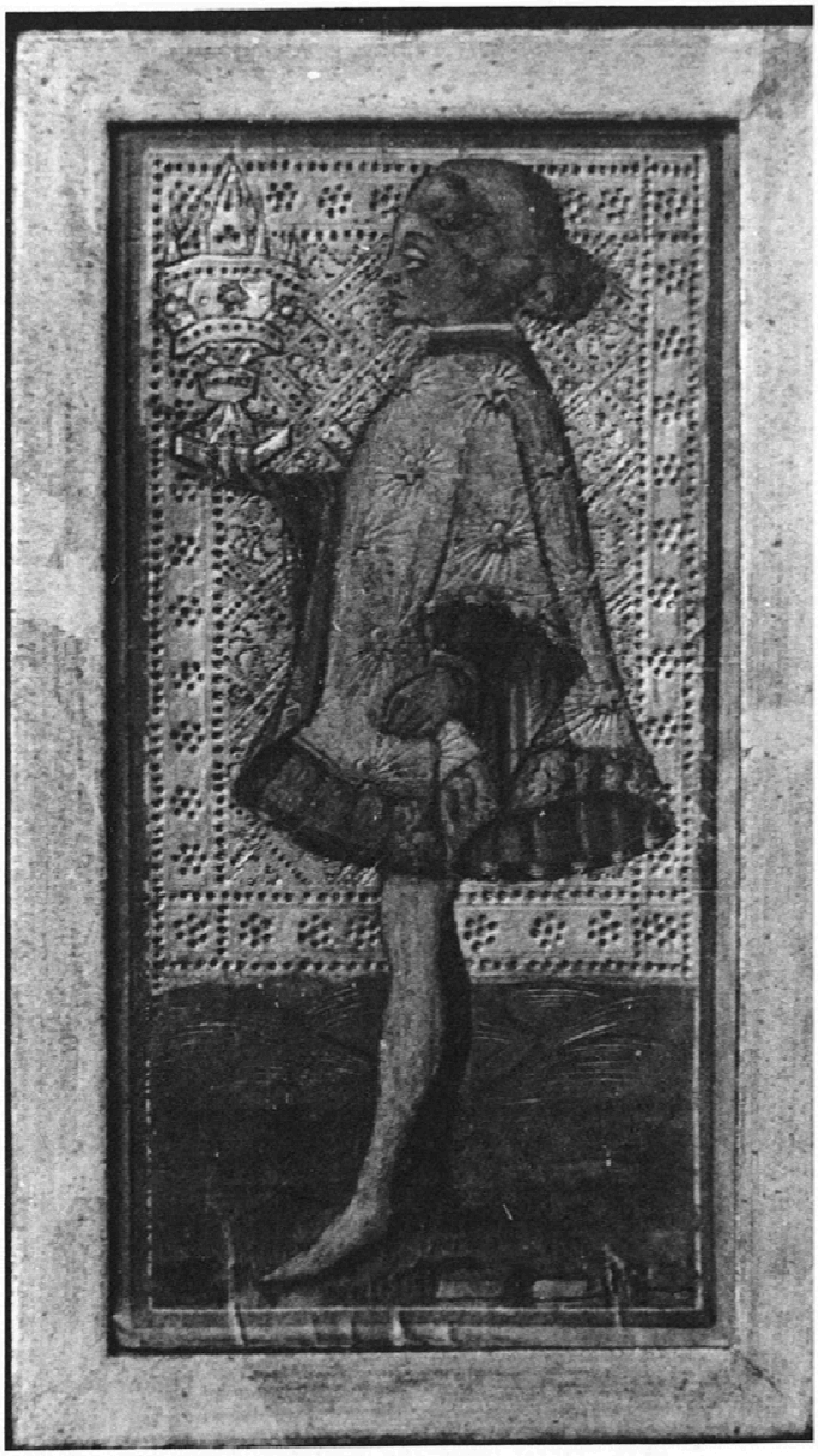
Middle row: *The page of swords is shown full face and dressed in silvered armor. He wears the fashionable headgear of the period—a flat wide-brimmed hat edged with peacock feathers—and his right hand rests on the hilt of his sword. The five of swords shows five swords, four pointing down and the center one pointing up, loosely bound by a band bearing the motto of the Visconti,* A bon droit. *The king of cups wears a ducal crown and sits upon a gothic throne. He holds the sign of his suit, a magnificently ornate covered cup, and his short coat bears the Visconti heraldic device of repeating suns with straight and wavy rays. The king sits facing to the left, the opposite facing direction of the king of cups in the Pierpont Morgan–Bergamo pack and the facial features of the king are substantially different (page 79).*

Bottom row: *The knight of cups is mounted on horseback and holds aloft a large covered cup. He faces to the right, as does the knight of cups in the Pierpont Morgan-Bergamo pack (page 81). He wears the short, collarless, fluted tunic of the period, which here bears the heraldic Visconti sun. The caparison worn by his horse bears the Visconti heraldic device of the ducal crown of Milan with branches or fronds going through the center. The queen of coins wears a crown and is shown in profile facing to the left, the same direction faced by the queen of coins in the Pierpont Morgan-Bergamo pack. She wears a high-waisted gown and a long cape whose design resembles that on the garment worn by The Pope—interlocking ribbons surrounding a sun with straight rays. The queen holds in her lap the large coin of her suit. The final card is a fearsome crowned serpent with large green acanthus leaves clinging to its body, in the act of devouring an enemy. The serpent figure represents the Visconti coat of arms.*



Collection of the Montreal Museum of Fine Arts, Montreal

Von Bartsch *Visconti-Sforza* Tarocchi *Card—Temperance* *Painted on parchment and pasted on papier-mâché, this card is believed by some researchers to be a later rendition, copied from the substitute Temperance card in the Pierpont Morgan-Bergamo deck, but the dress worn by the figure is not adorned with stars. A tall, slender young woman with long, flowing hair pours a liquid from one pitcher into another; the pitchers are decorated with the trefoil design. The woman is clad in a high-waisted tunic of plain material with peplum folds. In the distant background are barren hills. The Temperance card measures 166 by 83 mm. and was purchased by the Montreal Museum of Fine Arts in 1949; the card is presently retired from normal exhibition.*

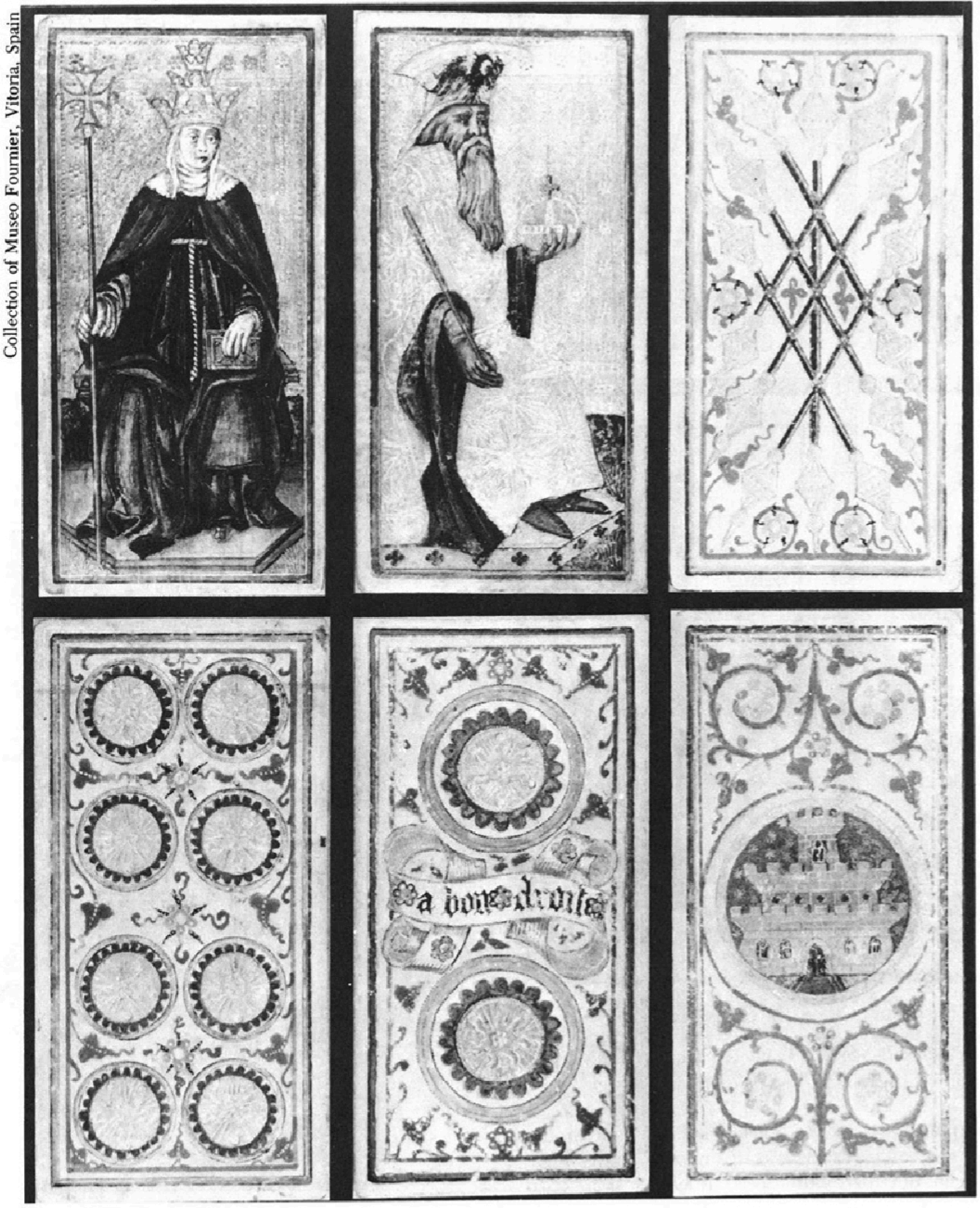


Collection of Cleveland Stewart-Patterson, Montreal

Von Bartsch *Visconti-Sforza* Tarocchi *Card—Page of Cups* *From the collection of the late F. Cleveland Morgan, Montreal. The page faces to the left and wears a coat trimmed in fur and decorated with sunbursts. He wears different colored stockings and his hands are gloved. This proud young man is depicted with heavy-lidded eyes and a faint sneer on his lips. M. L. D'Otrange, writing in 1954, suggested that Galeazzo Maria Sforza, reputedly one of the worst tyrants, and under whose reign this card allegedly was made, needed about him such servants to placate his insatiable desire for beauty and luxury, his refined corruption and his insane ferocity. This card, with the exception of the figure's facial features, bears a striking similarity to the page of cups from the seventy-four-card Pierpont Morgan–Bergamo pack.*

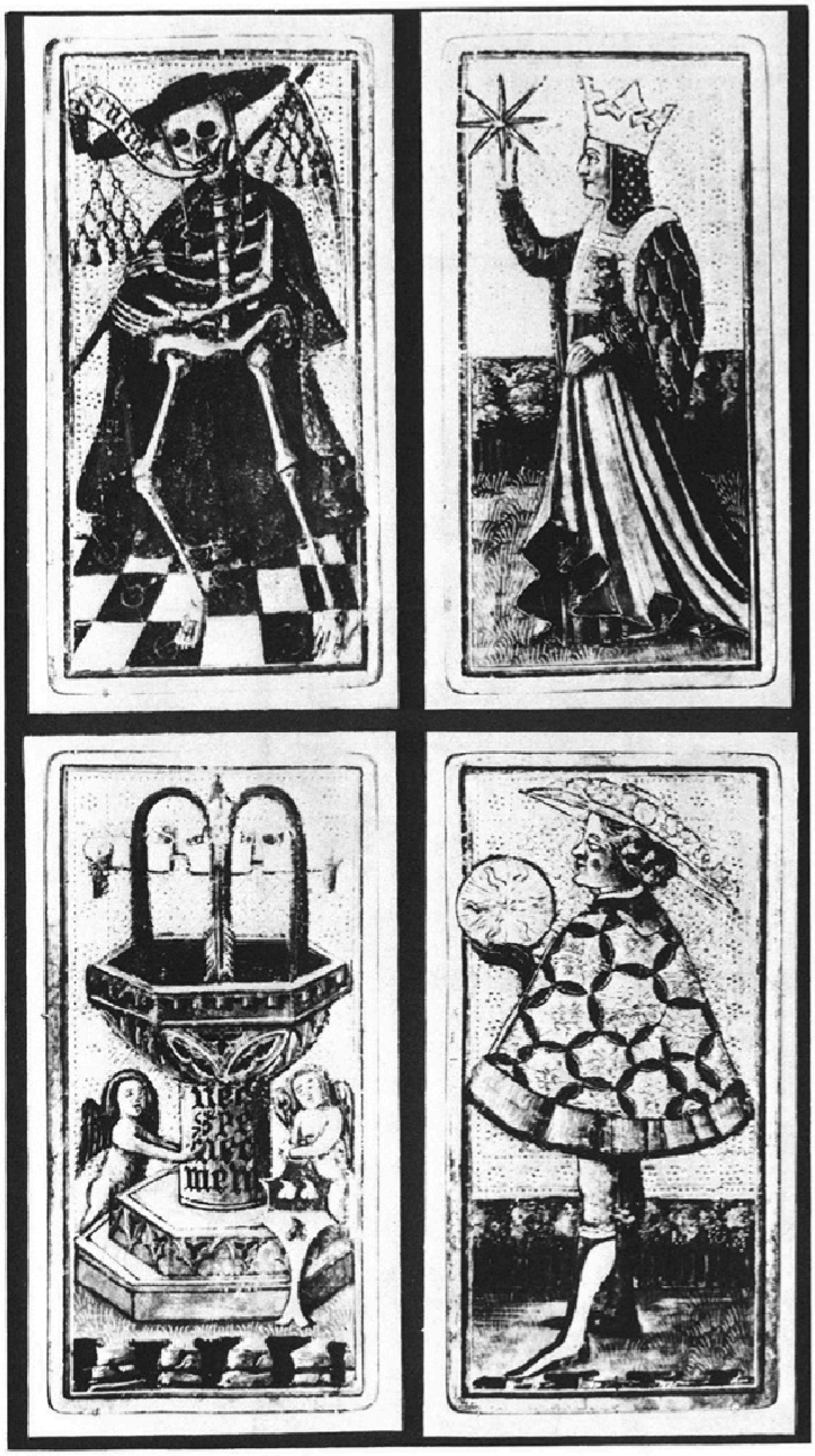
Museo Fournier Visconti-Sforza* Tarocchi *Cards The six cards at Museo Fournier, Vitoria, Spain, are The Popess, The Emperor, the seven of staves, and the eight, two, and ace of coins. The backs of these cards are painted a plain dark red. The cards measure 171 by 88 mm., and there does not appear to be any previous written history of them. The background design of the face side of each card is a pierced decoration on a gold background. The faces of the two figures seem more individually designed than those on the Pierpont Morgan-Bergamo cards, and it is uncertain whether they are the work of the Bembo school.

Victoria and Albert Visconti-Sforza* Tarocchi *Cards The four cards at Victoria and Albert Museum, London, are Death, The Star, the ace of cups and the page of coins.



Collection of Museo Fournier, Vitoria, Spain

Fournier Visconti-Sforza* Tarocchi *Cards *Early Italian* tarocchi *cards purchased in 1975 by Museo Fournier from a dealer in Milan.* Top row: *The Popess or* Papesse *wears a long brown nun's habit and a three-tiered crown. She holds a book on her lap and with her right hand she supports a thin long rod topped with a Maltese cross. The Emperor is dressed in regal garments decorated with a pattern of blazing suns. A black eagle decorates his large hat and he holds a globe in his left hand and a short stick or rod in his right hand. The seven of staves is depicted with seven clubs having gold knobs on each end.* Bottom row: *The eight and two of coins contain the blazing sun design within each coin and the cards are decorated with green leaves. The two of coins contains a ribbon bearing the words,* A bon droit. *The ace of coins may be a presentation card; it features a large round medallion with the picture of a three-storied red castle with a tower that may represent the heraldic device of the Gonzaga family of Mantua. All the cards have black backs except The Popess, whose back is red. Possibly, The Popess belongs to another set even though all six cards were purchased by Museo Fournier at the same time and from the same dealer. The similarity of the shading and details on The Popess and The Emperor is apparent and suggests the possibility of the same artist, or contemporary artists.*



Collection of Victoria and Albert Museum, London

Victoria and Albert Museum Visconti-Sforza* Tarocchi *Cards Top row: *Death is depicted as an animate figure; he wears a long red robe and wide-brimmed hat, suggestive of a cardinal. The skeleton of death stands on a floor of alternating black and white squares and declares* "San fine," *probably a form of* "Sine fine" *meaning* without end. *The star depicts a crowned figure with headdress and long robes with feathered sleeves who holds aloft in his right hand a thin eight-pointed star while a falcon rests on his left arm.* Bottom row: *The ace of cups is a large fountain topped by an arrow and two streams of water, (or possibly wine or blood); two winged naked figures are at play at the fountain base. The ornate scroll in the background behind the arrow is blank, while the stem of the fountain is lettered* "Nec spe nec metu" *which means* "Neither hope nor fear." *The page of coins wears a wide-brimmed hat and a short cape decorted with the Visconti heraldic device of blazing suns; he faces left and holds aloft the sign of his suit.*

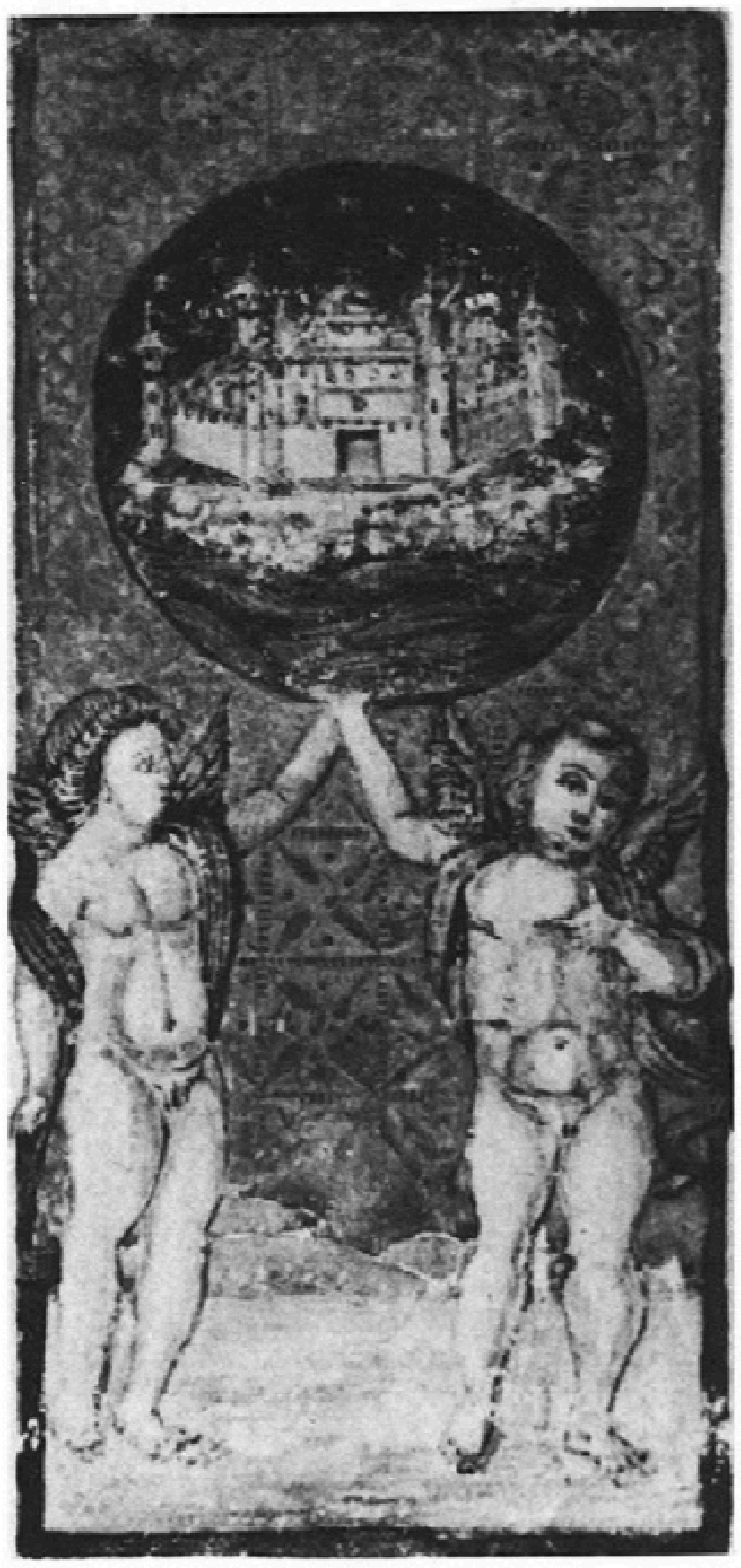
Additional Visconti-Sforza tarocchi cards are:

Guildhall Visconti-Sforza* Tarocchi *Card The single card at Guildhall, London, is The World.

Andrioletti Visconti-Sforza* Tarocchi *Card The single card, whose last known owner was Francesco Andrioletti, Milan, is the page of coins, which resembles the same card at the Accademia Carrara, Bergamo, Italy.

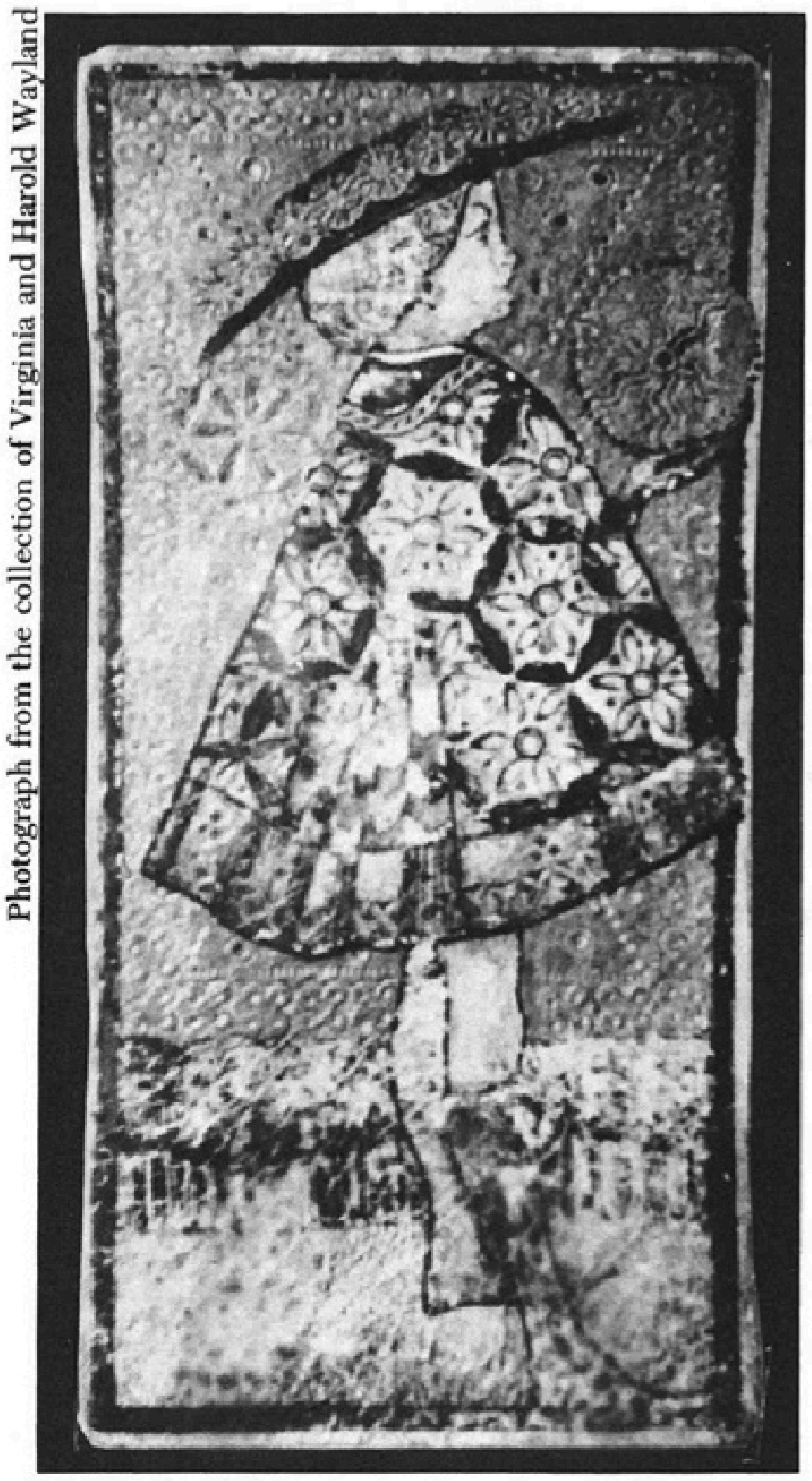
Marzoli Visconti-Sforza* Tarocchi *Card The single card, whose last known owner was Mrs. Marzoli, Milan, is the page of staves, much restored in the lower half but strongly suggestive of the Bembo school. This card resembles the page of staves at the Accademia Carrara, Bergamo, Italy.

Biedak Visconti-Sforza* tarocchi *Card This single card, whose last known owner was Mr. Biedak, Los Angeles, is the king of cups.



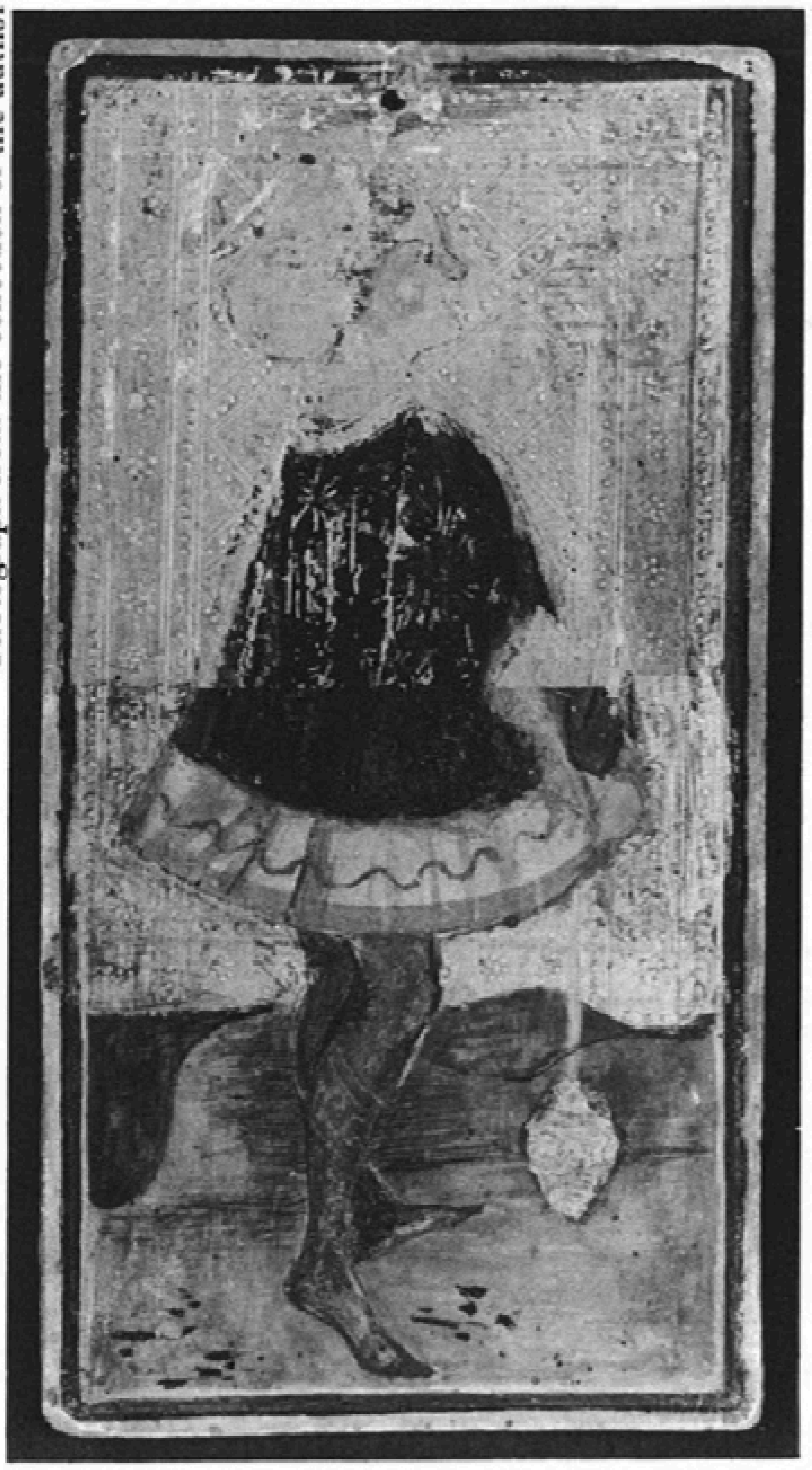
Collection of Guildhall Library, London

Guildhall Visconti-Sforza* Tarocchi *Card—The World *This card, circa fifteenth century, Italy, depicts two winged cherubs holding up a globe or circular panorama of a castle. The overall design is similar to that of The World card owned by Accademia Carrara, Bergamo, and forming part of the incomplete seventy-four-card Pierpont Morgan–Bergamo deck. The castle in both cards is nearly identical; however, there is a significant difference in the style and execution of the artist, the positioning of the figures and the design within the dotted squares of the background.*



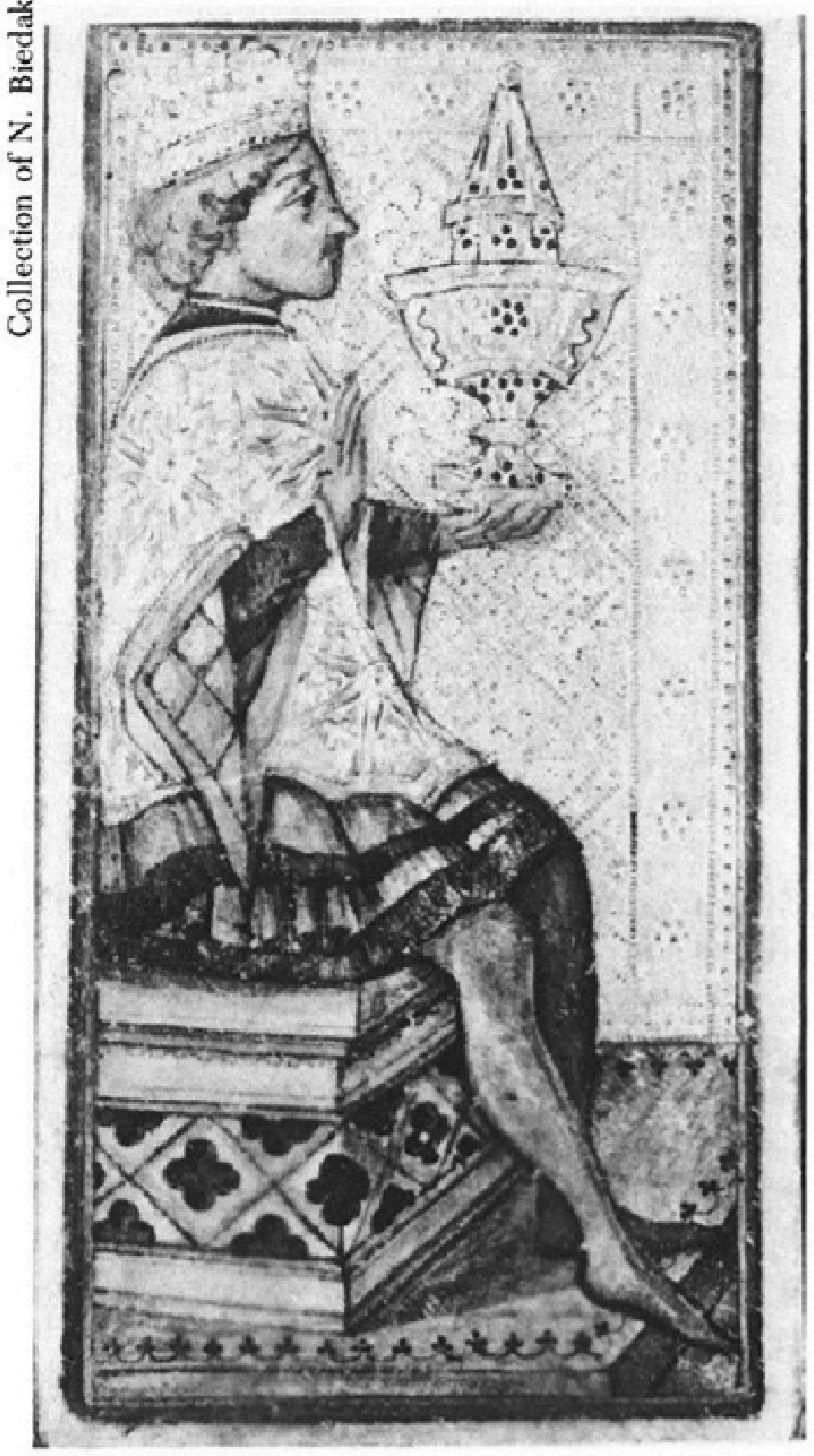
Photograph from the collection of Virginia and Harold Wayland

Andrioletti Visconti-Sforza **Tarocchi** ***Card—Page of Coins*** *The page faces to the right in contrast to similar cards in the Victoria and Albert Museum and the Rosenthal collection, whose figures face to the left. The page of coins wears a wide-brimmed hat with a brim bearing a coin design of suns with straight rays. His short cape contains a repeating sun design with six petals and he holds aloft a large coin with the sun design featuring wavy rays. This card is one of the smallest—140 mm. in length—of the Visconti-Sforza* tarocchi *cards. The tooled dots of the background design are large holes without the ornate diapered pattern found on most other Visconti-Sforza* tarocchi *cards. Behind the page's neck and shoulders is one tooled sun with seven rays.*



Photograph from the collection of the author

Marzoli Visconti-Sforza **Tarocchi** ***Card—Page of Staves*** *The page faces to the right and holds a large scepter with an ornate vessel at both its top and bottom. The page wears a short cape that bears a repeating sun design and possibly a dove with radiating lines. The cape is edged in ermine. The background of the card is a heavily tooled sun with curly rays within a paneled diapered pattern.*



Collection of N. Biedak

Biedak Visconti-Sforza **Tarocchi** ***Card—King of Cups*** *The king of cups, circa fifteenth century Italy, contains the card background illuminated in gold. The heraldic device of the Visconti sun appears on the king's cape and garments. He has bulging eyes and sunken cheeks; he gives a greeting or benediction with his right hand and holds an ornate covered cup.*

THE ARTISTS

There have been many attempts to identify the painters of the different Visconti-Sforza *tarocchi* cards. It is possible that the incomplete seventy-four-card Pierpont Morgan–Bergamo pack, the sixty-seven-card Cary-Yale pack and possibly the forty-eight-card Brera Gallery pack were rendered by the same hand, with the exception of the six replacement cards in the Pierpont Morgan–Bergamo deck. All three packs have similar margin patterns, embossed with very similar punches on the rhomboid areas of the gold base. However, the figures in the Pierpont Morgan–Bergamo pack appear rounder and plumper than those in the Cary-Yale pack.

For many years it was thought the artist of the seventy-four-card Pierpont Morgan–Bergamo pack was Antonio Cicognara, a theory promoted by one of his nineteenth-century descendents, Leopoldo Cicognara, who cited as his source the *Chronicles of Cremona*, written by Domenico Bordigallo and reported in the notes of Giacomo Torresino in 1484:

> In this year our townsman Antonio di Cicognara, most skillful painter of pictures and fine miniaturist, designed and illuminated a magnificent set of cards called Tarocchi, seen by me, which he presented to the Most Illustrious and Most Reverend Monsignore Ascanio Maria Sforza, Cardinal of Holy Church, Bishop of Pavia and Novara, formerly Dean of our Cathedral and at present Commendatory of the Canonry of St. Gregory in the same, and son of the Most Illustrious and Excellent Francesco Sforza and Madonna Bianca Visconti, who was born here in Cremona. The same illuminated other games for the two sisters of the Cardinal who were Augustinian nuns in the convent founded in this town by the said Madonna Bianca.

In addition, Leopoldo Cicognara credited the sixty-seven Cary-Yale cards to Marziano da Tortona, a painter who lived at the court of Duke Filippo Maria and acted as his secretary. Cicognara believed he discerned the name of Marziano da Tortona on the bottom of the card Faith near a recumbent male figure.

Most scholars now believe that the artist was Bonifacio Bembo, a Cremonese painter supposed to have been born around 1420, who was favored with many commissions from the Sforza family of Milan. Very little remains of Bembo's work. He is mentioned several times from 1447 to 1477 as "Bonifacio, painter of Cremona" in documents, but there is no evidence of Bembo in Milan during the reign of Filippo Maria Visconti. Roberto Longhi, writing in 1928, was the first to attribute these cards to Bonifacio Bembo, and Gertrude Moakley, writing in 1966, did much to clear up the Cicognara mixup.

Interestingly, the cards of Death, Temperance, The Star, The Moon and The Sun in the Pierpont Morgan-Bergamo pack each depict a sharp cliff in the foreground and the latter four cards, along with Strength and The World, were executed by a different artist. While this hardly suggests the identity of the artist, it is worth recalling that the painting of the Certosa by Ambrogio Borgognone (1481–1523) also depicts the steep cliff found on the cards. Additionally, The World card has a horizontal pattern in the background rather than the diamond or lozenge design seen on the other cards, and this adds to the mystery since the same artist would likely have continued the same background design.

The twenty-three Visconti-Sforza cards whose last known owner was Rosenthal, a British dealer, vary in style from the three earlier packs and appear to be from a much later edition.

The six cards owned by Museo Fournier appear to be an early edition, although their style and colors do not match any other early pip, court or trump cards.

The several single cards in different collections appear consistent with the early style of the larger incomplete decks, although the Montreal Museum of Fine Arts believes that its card, Temperance, is a copy of an earlier original.

DATING THE DECKS

There is considerable controversy about which of the Visconti-Sforza decks is the oldest. Some scholars, including Ronald Decker, believe that the incomplete forty-eight-card Brera Gallery deck is the oldest, dating from about 1445. Decker, an art teacher, has devoted considerable time to the study of the different Visconti-Sforza packs. He bases his main argument upon the style and artwork of the cards. The forty-eight-card Brera pack appears stiff and less professional than the Pierpont Morgan and Cary-Yale Visconti-Sforza packs.

Other researchers and important collectors, including Albert Field, maintain that the incomplete sixty-seven-card Cary-Yale pack is the oldest deck because of the presence of the arms of the family of Maria de Savoy on The Lovers card. Filippo Visconti, the third Duke of Milan, married his second wife, Maria de Savoy, in 1428, which suggests that the Cary-Yale Visconti pack dates from this year. If true, this pack might be called a Visconti-Savoy deck. However, according to Decker, the marriage between Filippo and Maria de Savoy was never consummated and Filippo held his bride as a political prisoner. If such was the case, one wonders whether Filippo would promote the heraldic device of his outcast wife and the Savoy family on a deck of beautiful hand-painted cards.

The device on The Lovers card in the Cary-Yale pack—a white cross on a red field—might be explained by an observation of Leopoldo Cicognara, writing in 1831, that these were the arms of Pavia. Decker observes that Francesco Sforza held two concurrent titles—Prince of Pavia, represented by the white cross on red, and Duke of Milan, symbolized in The Lovers card by a serpent crest.

The Major Arcana and court cards of the Cary-Yale pack are stylistically alike. If this pack or at least the Major Arcana and court cards were done for Francesco Sforza, then it must have been after 1450 when he assumed the titles of Duke of Milan and Prince of Pavia. Thus, what some researchers interpret as the heraldic device of the Savoy family might actually be Francesco Sforza's device for his princely duties at Pavia. Further complicating identification is the fact that the Savoy device was a popular emblem commonly used in other cities and its presence on The Lovers card might be attributable to some more remote meaning.

The suit of coins in the Brera-Brambilla and Cary-Yale packs contains coins associated with the reign of Filippo Maria Visconti, while the Pierpont Morgan–Bergamo pack utilizes the Visconti sun device. Thus, one might question why Sforza, in his subsequent reign, would use his predecessor's heraldic devices. Decker cites several plausible explanations why Visconti coins would survive in Sforza decks: Bembo was obliged to complete the decks using Filippo's currency since Francesco Sforza had not yet cast his own coins; Sforza had no objection—in fact, he saw an advantage—to associating his rule with that of Duke Filippo (the coins, after all, were synonymous with the heritage of the duchy and the duke's childhood); the pips, being common cards, might have been entrusted to apprentices who simply copied existing examples.

Based upon costume design and heraldic devices, a strong case can be made that the Brera-Brambilla pack is the oldest, followed by the Cary-Yale pack and finally the Pierpont Morgan–Bergamo pack. In the Brera-Brambilla pack, the remaining two Major Arcana and seven court cards depict figures wearing costumes decorated with crescent and floral patterns without heraldic connotation. In the sixty-seven-card Cary-Yale pack, the costumes in the suit of swords are decorated with a Sforza quince or a branch bearing leaves and flowers. A large fountain, also thought to be an early Sforza device, is used in the suit of staves. The remaining suits bear Visconti devices—crowns with branches or fronds in the suit of cups and pelicans or doves in the suit of coins. Thus, two suits in the Cary-Yale pack contain Visconti devices and two contain Sforza devices, leading one to speculate that the deck was prepared about the time of the wedding in 1441 of Francesco Sforza and Bianca Maria Visconti, each family equally represented by two suits. Furthermore, The Lovers card depicts what may be the marriage scene and the aged figure depicted as the king of cups may represent the bride's father, Filippo Visconti. The presence of Visconti coins in the Brera-Brambilla and Cary-Yale packs and Sforza coins in the Pierpont Morgan–Bergamo pack further supports the conclusion that the Pierpont Morgan–Bergamo deck is the most recent of the three Milanese packs.

The unusual use of arrows in the Brera-Brambilla pack for the pip cards in the suit of staves has been continued in the Cary-Yale pack. Subsequently, the Pierpont Morgan–Bergamo pack uses batons on the pip cards in the suit of staves, which is consistent with later tarocchi decks.

The seventy-four-card Pierpont Morgan–Bergamo pack would seem the most recent of the three decks as further evidenced by the prevalent use of Sforza heraldic devices such as three interlocking rings and Visconti heraldic emblems adopted by Francesco Sforza. For example, both The Empress and The Emperor wear garments decorated with both the interlocking rings of the Sforza family and the Visconti crown. The black eagle of Emperor Wenceslas, used first by the Viscontis and later adopted by the Sforzas, appears on the shield held by The Empress and on the hat worn by The Emperor and suggests that the Pierpont Morgan–Bergamo pack dates from sometime after the marriage of Francesco Sforza and Bianca Maria Visconti.

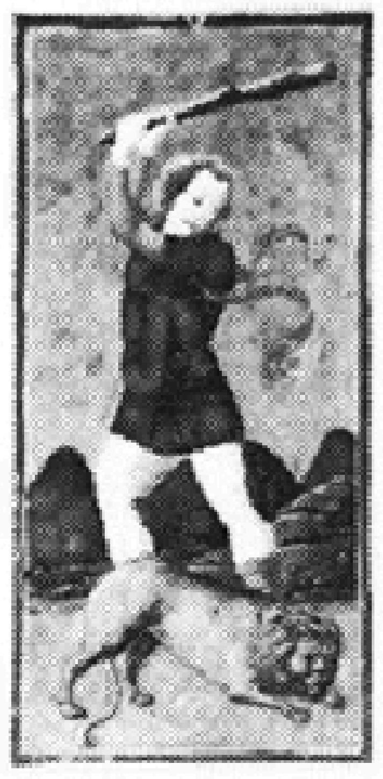
It is probable that hand-illuminated cards such as the Visconti-Sforza decks were commissioned to honor certain important events. Some scholars suggest that the sixty-seven-card Cary-Yale pack served as a present for the marriage of Filippo Visconti to Maria de Savoy in 1428, and the forty-eight-card Brera pack was a present for the marriage of Francesco Sforza to Bianca Maria Visconti in 1441. The seventy-four-card Pierpont Morgan–Bergamo pack might have been commissioned in celebration of Francesco Sforza's assumption of the ducal crown of Milan in 1450, or perhaps the deck served as a tenth anniversary present to Bianca Maria from Francesco Sforza.

The thirteen Von Bartsch cards were apparently painted by one artist, as evidenced by the execution and harmony of style. These cards seem to be a more recent version of the seventy-four-card Pierpont Morgan–Bergamo Visconti-Sforza pack because the artist has copied the Bembo card interpretations and the Temperance replacement card. These thirteen cards also are less graceful in style, which suggests that they are copies. The motif on the gown of the figure in the center of The Wheel of Fortune, a repeating silver cross on a red background, is similar to the design seen in the sixty-seven-card Cary-Yale pack and evidences the connection between these two packs. Perhaps these thirteen cards were originally part of a pack designed for Cardinal Ascanio Maria Sforza in the last half of the fifteenth century.

The Temperance card at the Montreal Museum of Fine Arts has been described as a nineteenth-century copy. This card has been retired by the museum from exhibition and the print shown is an old one from the museum's archives.

IX

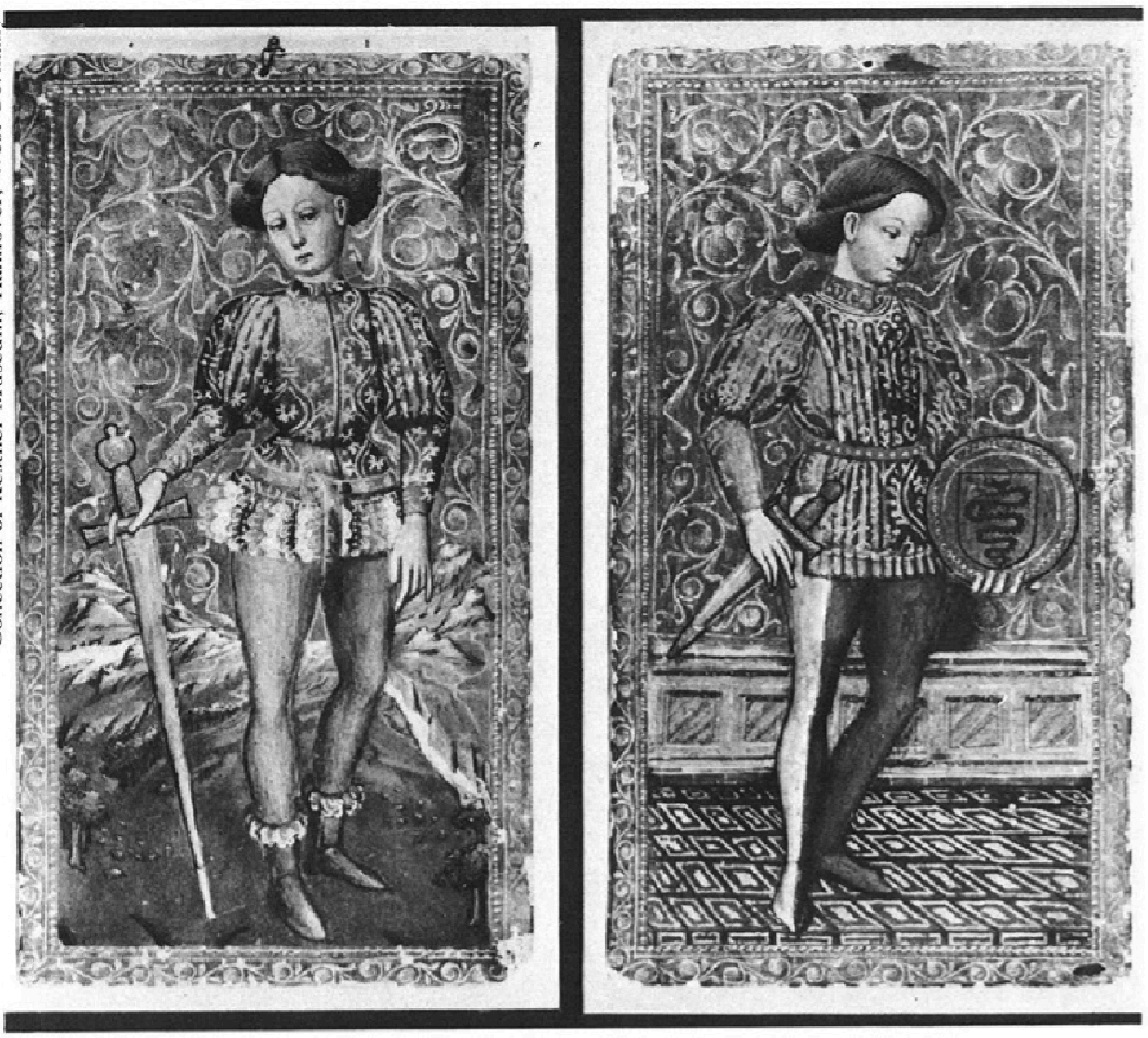
OTHER EARLY HAND-PAINTED CARDS



Kestner Museum The Kestner Museum in Hannover, West Germany, possesses two hand-painted Italian cards, circa mid-fifteenth century. The cards are the pages of swords and coins. The page of coins holds in his left hand a large coin depicting a coiled serpent; his right hand rests upon a dagger. Since there are no existing trumps, it is not known if these cards belong to a tarot pack.

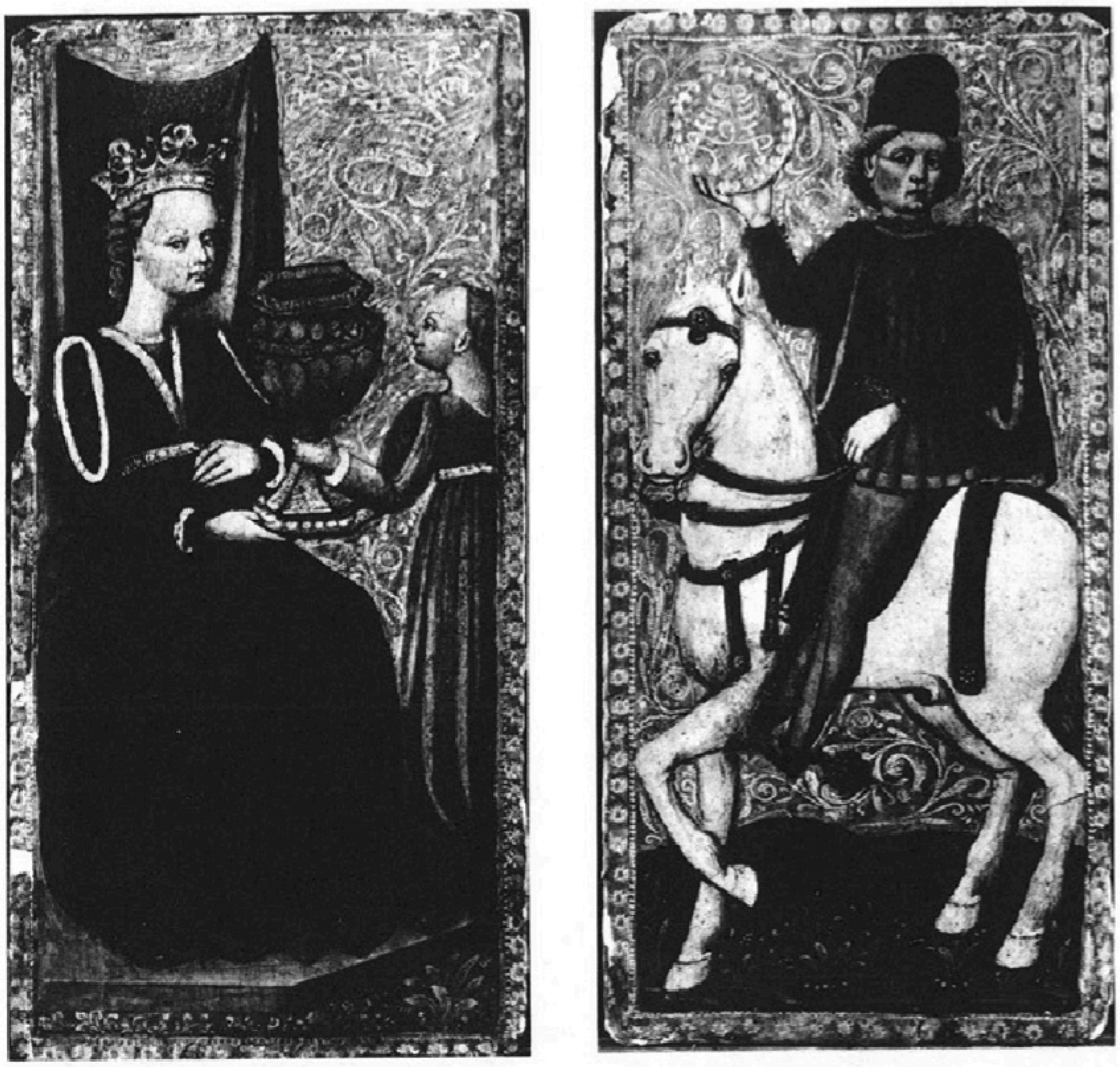
National Museum, Warsaw Two cards at the National Museum, Warsaw, are the queen of cups and the knight of coins, possibly dating from the late fifteenth century. The background of each card is a tooled floral pattern. No trump cards from this deck are known today; therefore, it is not certain if these cards belong to a tarot pack.

Castello Ursino The fifteen tarot cards at the Museo Civico, Castello Ursino, Catania, Italy, are hand painted on cardboard composed of stiff sheets of paper glued together. These cards originated in northern Italy and date from the middle to the end of the fifteenth century. Some art re-



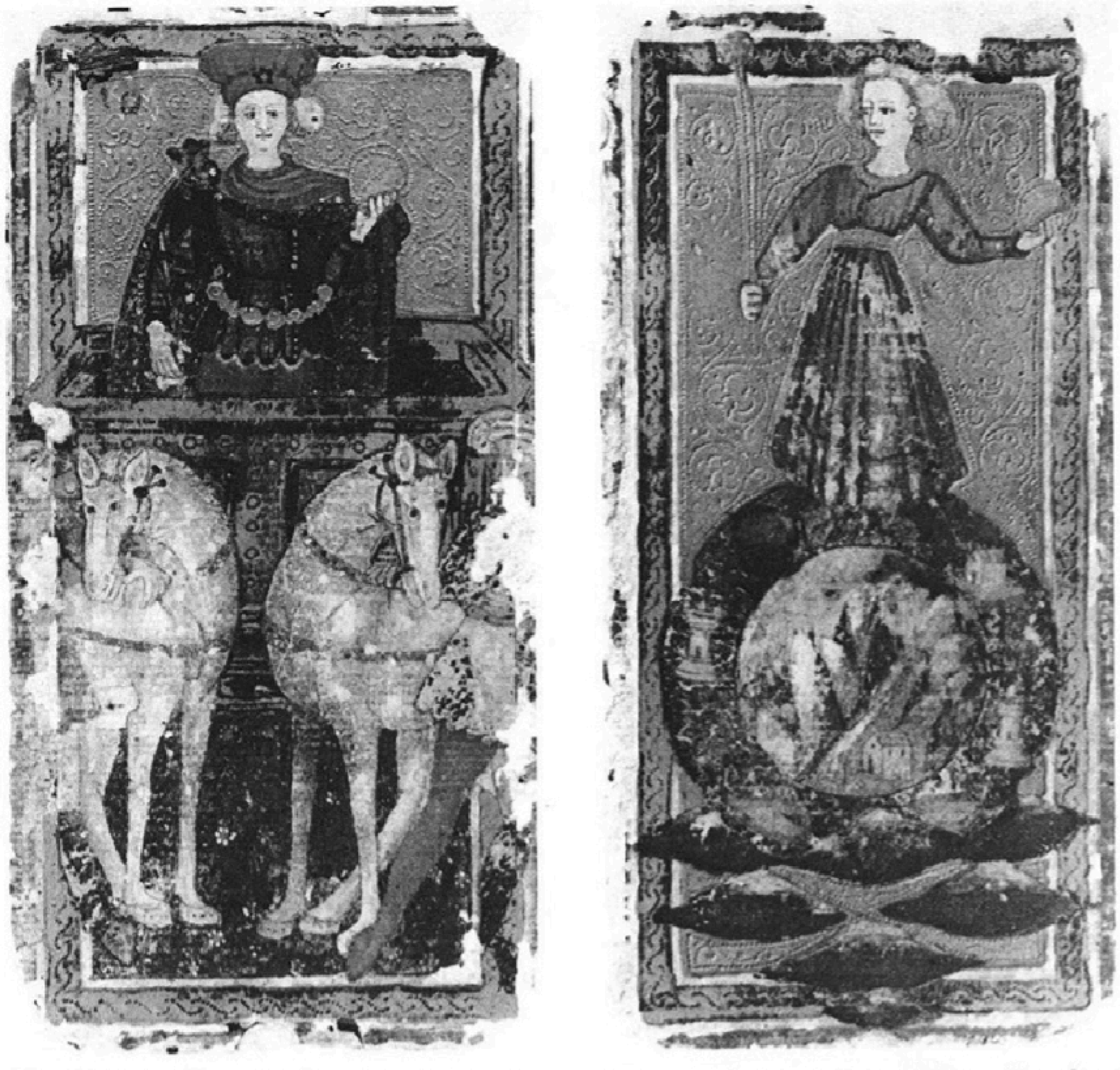
Collection of Kestner Museum, Hannover, West Germany

Page of swords and page of coins from the Kestner Museum *The page of swords depicts a young man resting his right hand on his sword. The page of coins holds in his left hand a large coin depicting a coiled serpent; his right hand rests upon a dagger. The page of swords is depicted outdoors; the page of coins is standing indoors on an ornamental floor.*



Collection of National Museum, Warsaw

Queen of cups and knight of coins, National Museum, Warsaw *The queen of cups sits on a high-back throne and wears her crown and a long dark robe. A small female page or servant hands a large cup to the queen. The knight of coins is shown on a white horse. He wears a fur hat and holds in his right hand a large coin with an ornamental design.*

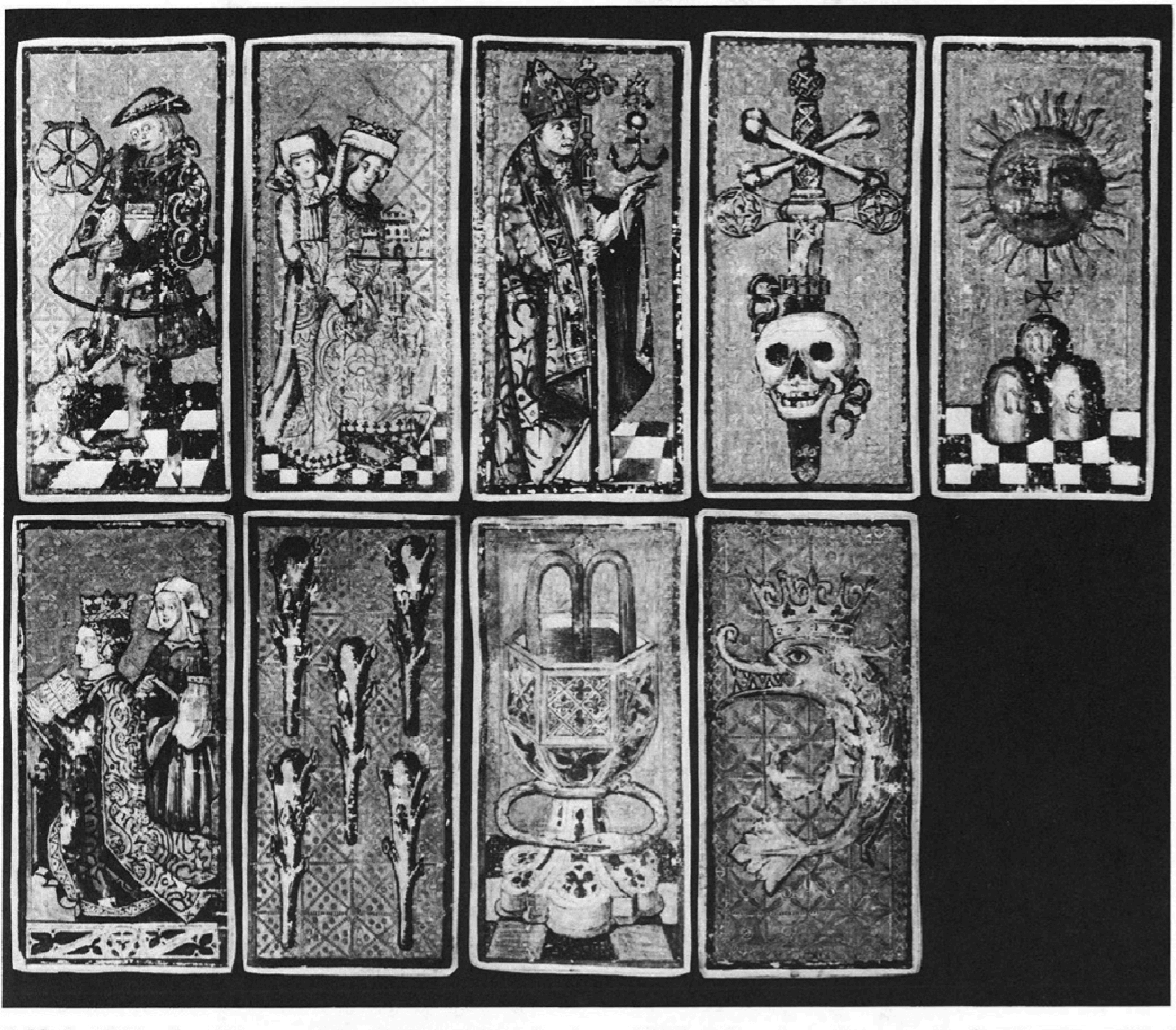


Reprinted from *Antiche Carte Italiane da Tarocchi* by Edindustria Editoriale

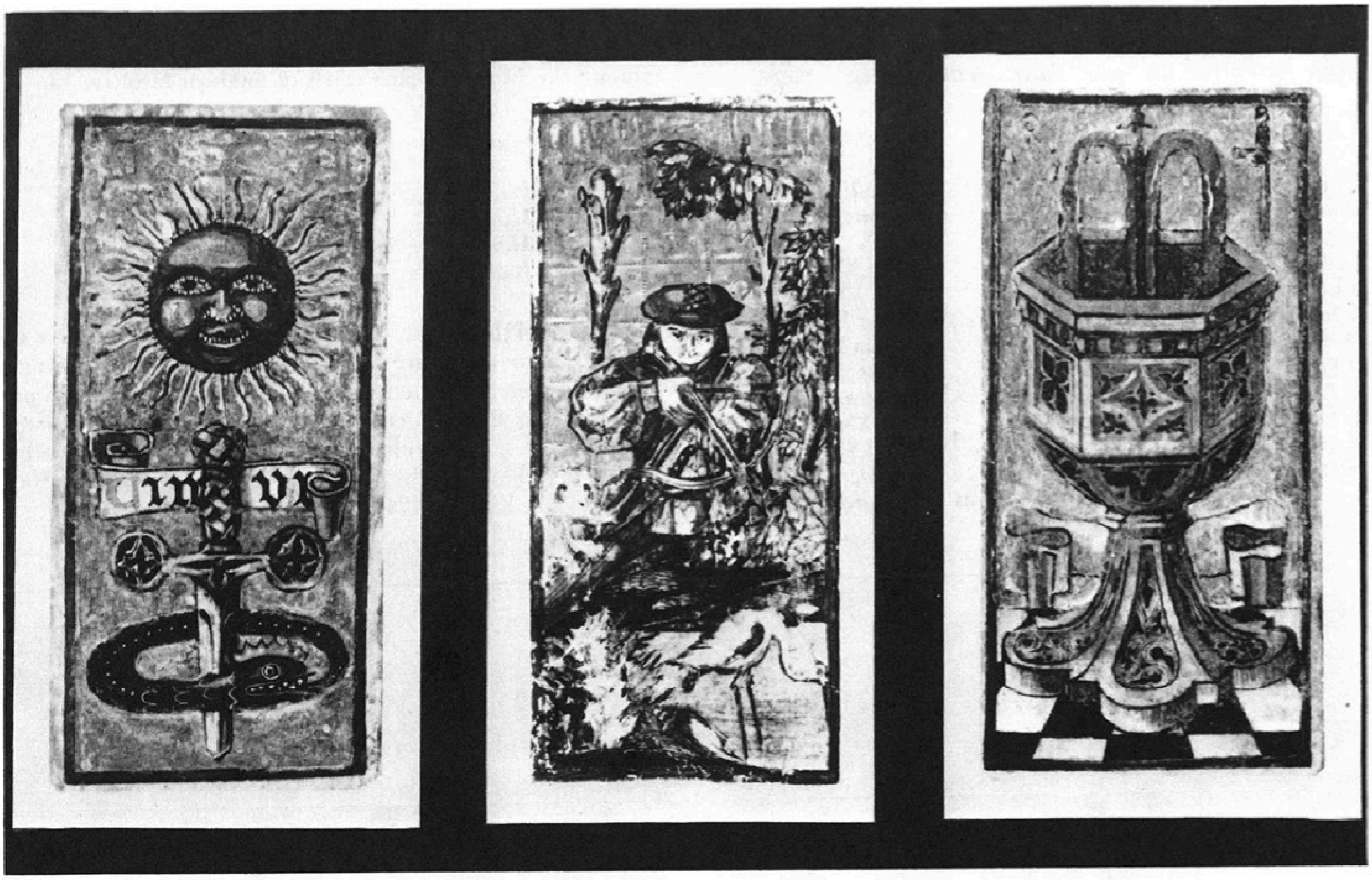
The Chariot and The World, Castello Ursino, Catania *These are two of the remaining fifteen hand-painted cards of an incomplete set, circa middle to end of the fifteenth century, housed at the Museo Civico, Castello Ursino, Catania, Italy. The World card bears a striking similarity to The World in the Gringonneur pack. Also the borders and gold-tooled backgrounds of the cards are nearly identical to those of the Gringonneur pack.*

searchers believe the cards were painted by Bonifacio Bembo or under the supervision of his shop. The Castello Ursino cards comprise four trumps and two court cards—The Chariot, Father Time or The Hermit, a nude woman on a stag as Temperance(?), The World depicting a figure standing on the earthly sphere, the king of swords and page of cups—and nine pip cards—the eight and seven of swords; nine and six of staves; ten and ace of cups, and eight, seven and two of coins. Five cards—the king and eight of swords, six of staves, ten of cups and seven of coins—are part of the Benedettinis collection; the remaining ten cards belong to the Biscari collection.

Goldschmidt The nine so-called Goldschmidt cards, circa mid-fifteenth century, may have originated in either Provence or Italy. The cards measure 140 by 65 mm. and are hand painted and gilded with tooled backgrounds on parchment. The Goldschmidt cards are housed at the Deutsches Spielkarten Museum, Leinfelden, West Germany. Although they are not necessarily related to tarot, the cards bear some interesting designs for what appear to be The Fool, The Empress, The Pope, Death or the ace of swords, The Sun, a queen in prayer, the five of staves, ace of cups and a crowned sea serpent. The Fool (?) depicts a young man with a falcon on his arm, a dog barking at his feet and a wheel behind him; The Empress (?) depicts a queen or an empress looking at a small toy castle while a lady-in-waiting carries her train; the religious figure apparently is a bishop, or possibly the Pope, and on the wall is a mysterious anchor; Death or the ace of swords (?) is shown as a short sword or dagger with a large ornate hilt, crossbones and a grinning, toothy skull chained to the sword shaft; the Sun (?) overlooks three protruding green objects bearing the initials M A C; a


Collection of the Deutsches Spielkarten Museum, Leinfelden

Goldschmidt Cards *Nine remaining Goldschmidt cards, circa mid-fifteenth century, from a pack of cards whose original total number remains unknown.* Top row: *The Fool (?), The Empress (?), The Pope (?), Death or the ace of swords (?) and The Sun (?).* Bottom row: *A queen in prayer, five of staves, ace of cups and a crowned sea serpent.*



Collection of Guildhall Library, London

Guildhall Cards *Three hand-painted Italian cards, probably of the fifteenth century. The ace of swords or The Sun(?) is depicted as a flaming sun with tooled dots for facial features; beneath the sun is a large sword with an ornate hilt. The word "mia" appears in red at the top of the card and "arm(o)ur(?)" appears within a scroll in the center of the card. A serpent facing to the right encircles the sword while attempting to swallow its own tail. The dagger and serpent in this card resemble those in two of the Goldschmidt cards (page 110). The figure with crossbow may represent the page of staves, as evidenced by the single club in the background. The theme of this card is suggestive of the "hunting" cards found in the Ambras Hofjagdspiel (page 58) pack from mid-fifteenth-century Germany. The fountain in the ace of cups fills virtually the entire card. At the top of the fountain are two streams of water (or red liquid, possibly wine or blood) and an arrow. A short dagger and an anchor are placed at the upper corners of the card; the anchor design, large cup and alternating black and white square floor bear some resemblance to cards of the Goldschmidt pack (page 110). The scroll behind the ace of cups in the Guildhall card is without lettering.*

queen is in prayer with her lady-in-waiting; the five of staves appears to be of Spanish suit design with its short stumps; and the ace of cups is depicted with an arrow and two rising fountains. The ace is similar in some respects to the same card in the Visconti-Sforza collections of both the Victoria and Albert Museum and the Guildhall, with the exception the Goldschmidt ace of cups includes a serpent facing to the left and biting its own tail while encircling the base of the cup. The crowned sea serpent, possibly an identification card, is decidedly different from the crowned snake or dragon of the Rosenthal (page 99) and Von Bartsch (page 101) Visconti-Sforza *tarocchi* cards. Not only does it look like a fish of almost humorous facial features, but it is also not in the act of devouring any human being.

Guildhall Three early Italian cards, probably of the fifteenth century, are located at the Guildhall, London. Although the cards are hand painted with gold backgrounds and are the same size as The World card from a Visconti-Sforza pack also at the Guildhall, the three cards are not suggestive of Bembo's work. The first card, either The Sun or ace of swords, depicts a large rayed sun with dotted design outlining the face. The next card appears to be the page of staves. However, the page is depicted as a hunter with crossbow, suggestive of German "hunting" cards. The final card is the ace of cups.

Gringonneur The so-called Gringonneur cards in the Bibliothèque Nationale, Paris, have been credited to Jacquemin Gringonneur who, it is alleged, painted them in 1392 during the reign of Charles VI. However, these oversized hand-painted cards are probably of mid-fifteenth-century Venetian origin. The seventeen so-called Gringonneur cards are without inscriptions, letters or numbers to indicate the manner in which the cards are to be arranged.

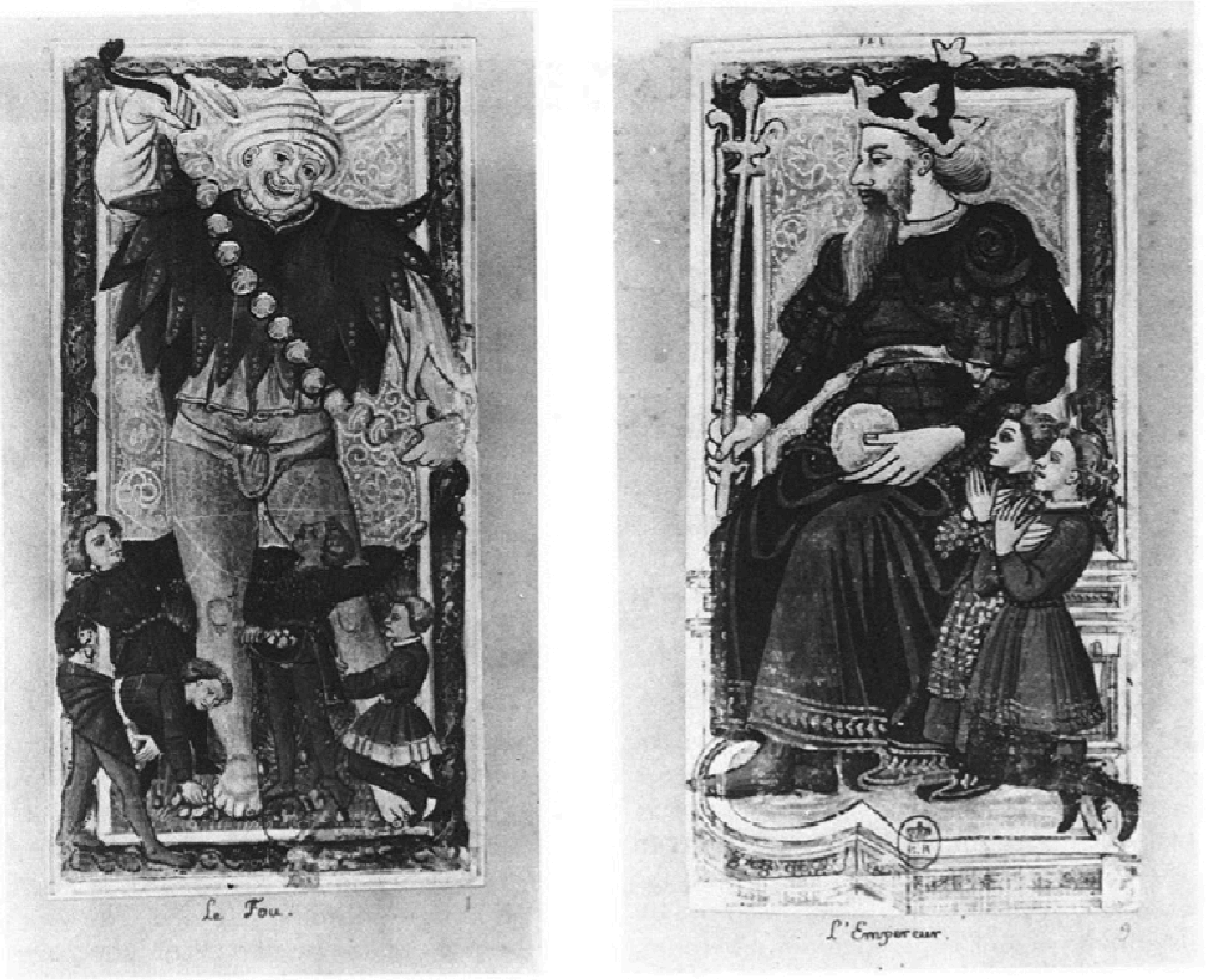
Nevertheless, they are readily identifiable with seventeen modern tarot symbols as well as with ten, perhaps thirteen, designs from the fifty-card Tarocchi of Mantegna pack.

Gringonneur Pack	*Modern Tarot*	*Tarocchi of Mantegna*
Le Fou	The Fool	*Misero I*
L'Empereur	III The Emperor	*Imperator* VIIII
Le Pape	V The Pope	*Papa* X
Les Amoureux	VI The Lovers	*Apollo* XX
Le Chariot	VII The Chariot	*Marte* XXXV (?)
La Justice	VIII Justice	*Iusticia* XXXVII
L'Ermite	VIIII The Hermit	*Saturno* XXXXVII (?)
La Force	XI Strength	*Forteza* XXXVI
La Tempérance	XIIII Temperance	*Temperancia* XXXIIII
La Lune	XVIII The Moon	*Luna* XXXXI
Le Soleil	XVIIII The Sun	*Sol* XXXXIIII
Le Monde	XXI The World	*Astrologia* XXVIIII (?)
Le Valet d'épée	Valet of swords	*Chavalier* VI

The following four subjects have no corresponding figures in the Tarocchi of Mantegna cards; however, they are found among the Major Arcana cards of modern tarot decks.

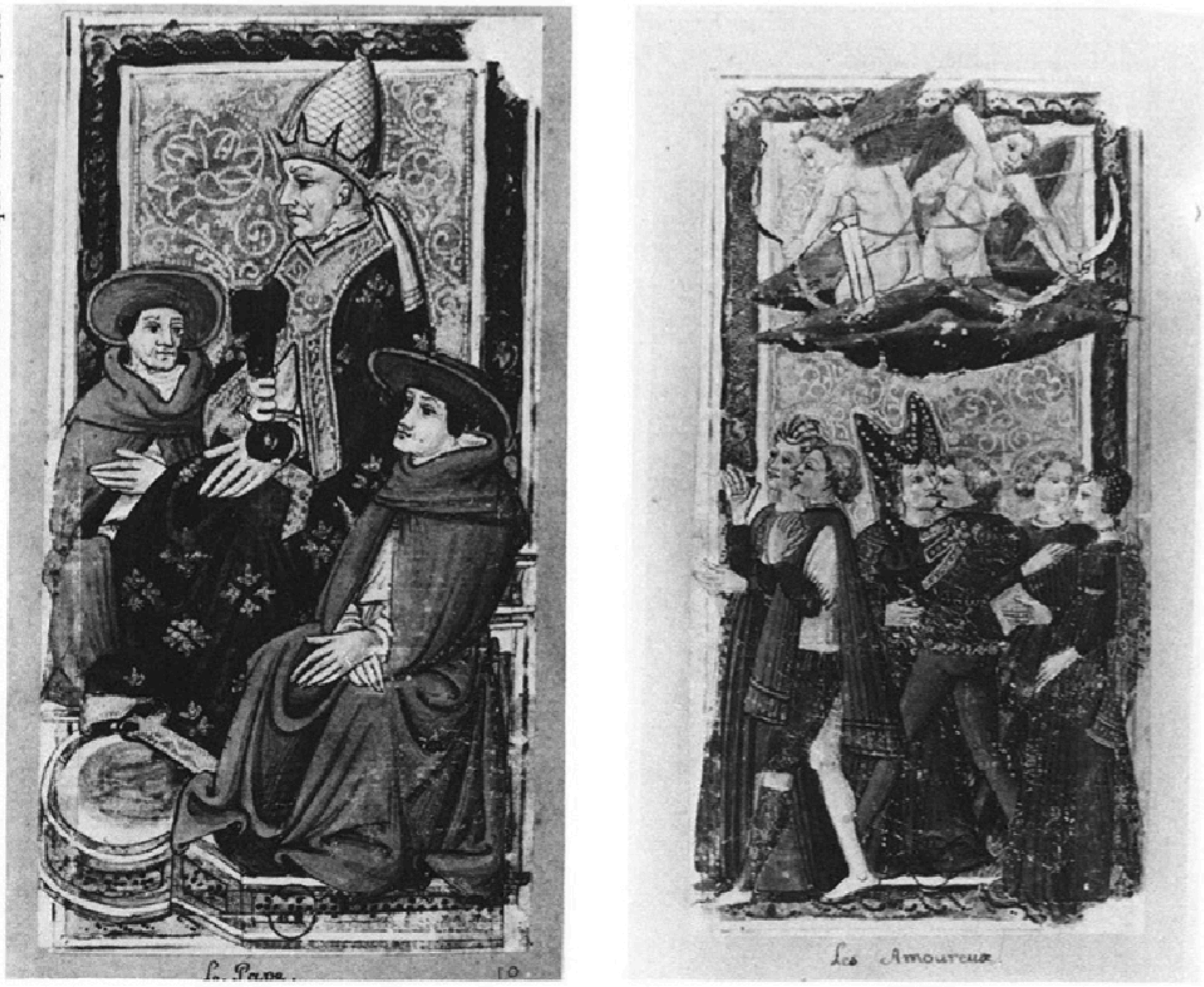
Gringonneur Pack	*Modern Tarot*
Le Pendu	XII The Hanged Man
La Mort	XIII Death
La Maison de Dieu	XVI The Tower
Le Jugement	XX Judgment

Most of the people and objects in the foreground of the Gringonneur cards are silhouetted by a lacelike pattern. The seventeen so-called Gringonneur cards have been preserved from the collection of M. de Gaignières, assistant tutor of the grandchildren of Louis XIV, who bequeathed them, together with his entire collection of prints and drawings, to the King in 1711.



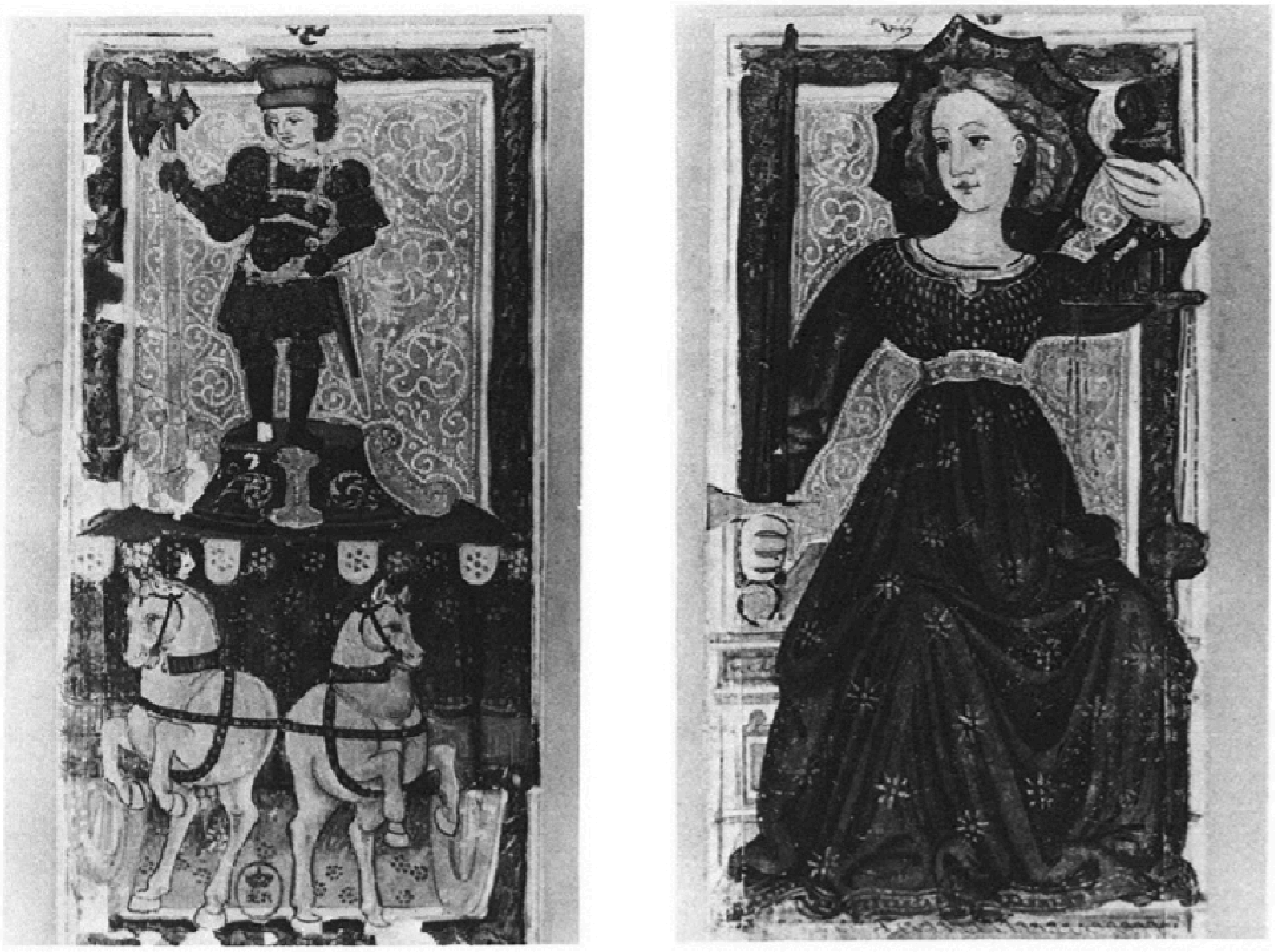
Collection of Bibliothèque Nationale, Paris

Gringonneur Cards—The Fool and The Emperor *The Madman (Fool) wears a cap with ass's ears and a scalloped cape that hangs loosely from his shoulders. He holds in his hands a necklace of oversized decorated beads. Four children gather stones at his feet. The Emperor, covered in silver armor, sits on his throne and holds a globe in his left hand and a scepter ending in a fleur-de-lis spearhead in his right hand. His crown is encircled with a fleur-de-lis diadem. Two pages kneel at his side, hands crossed over their hearts in a sign of fidelity.*



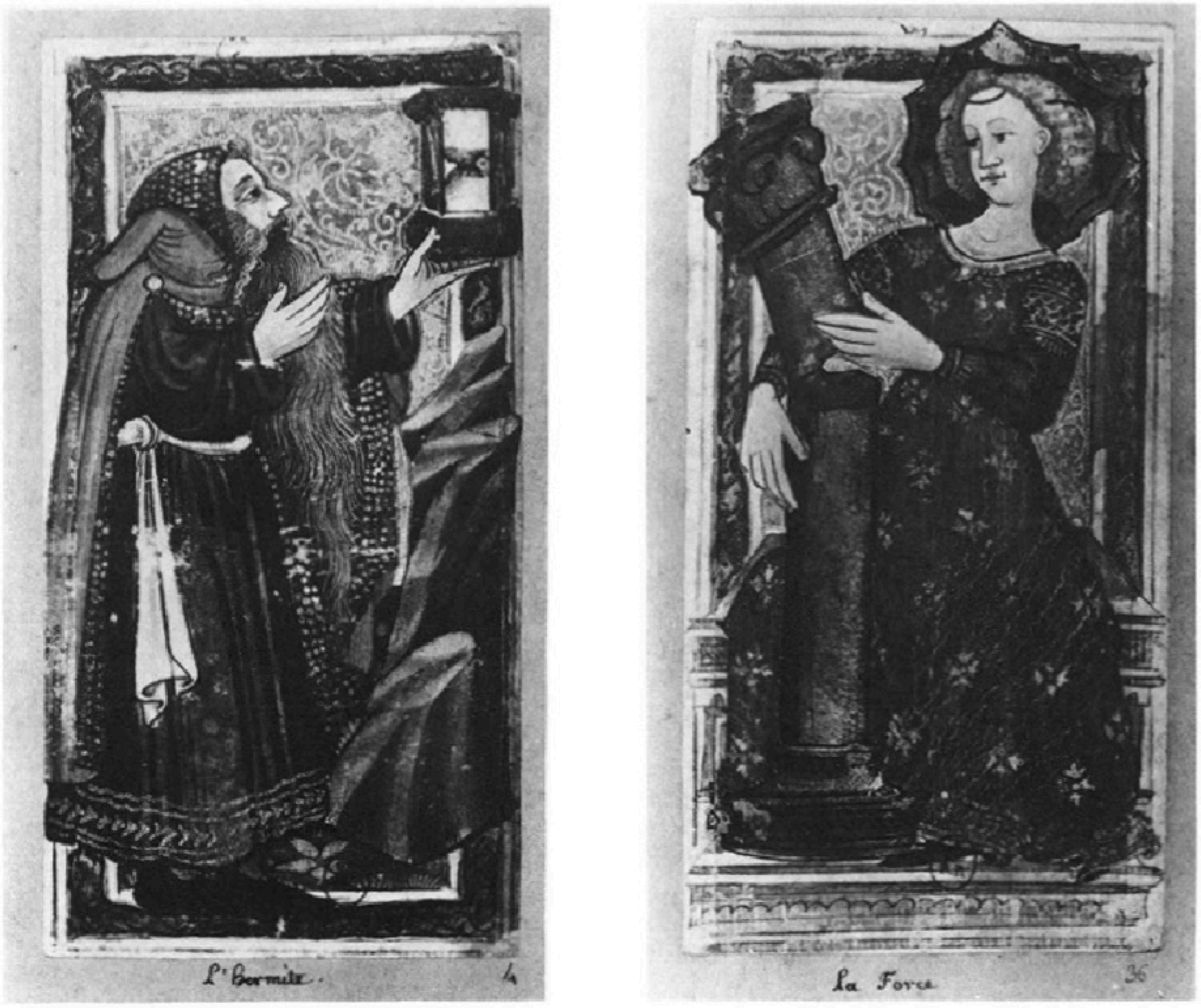
Collection of Bibliothèque Nationale, Paris

Gringonneur Cards—The Pope and The Lovers *The Pope, wearing a papal crown and a long robe, is seated between two cardinals. In the Pope's right hand is the key to St. Peter's and on his lap rests the Gospel. The Lovers card depicts three couples. Two couples are engaged in conversation and one couple is embracing, while two cupids launch arrows at them from the top of a cloud. The women wear medieval headdresses, a two-horned escoffin or hennin with long frontlet and a tight-fitting caul. The men wear short tunics and surcoats.*



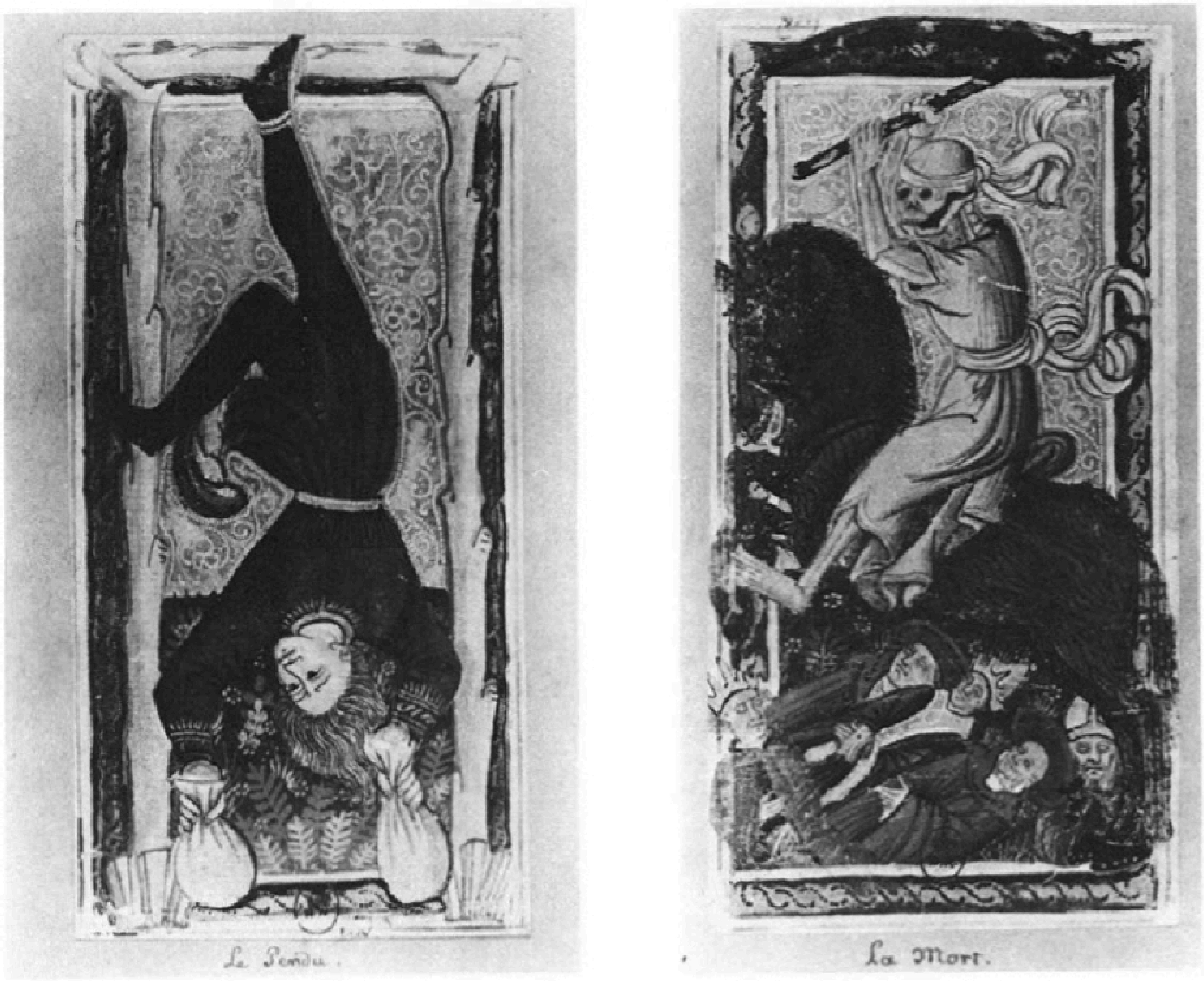
Collection of Bibliothèque Nationale, Paris

Gringonneur Cards—The Chariot and Justice *The Chariot or Wagon card depicts two galloping horses pulling a wagon that carries a fully armed captain in triumph. He wears a harness and, instead of a helmet, a soft hat. In his right hand he holds a battle-ax. The seated figure of Justice holds upright in her right hand a double-edged sword and in her left hand the scales of justice. She wears a high-waisted garment with a repeating star design.*



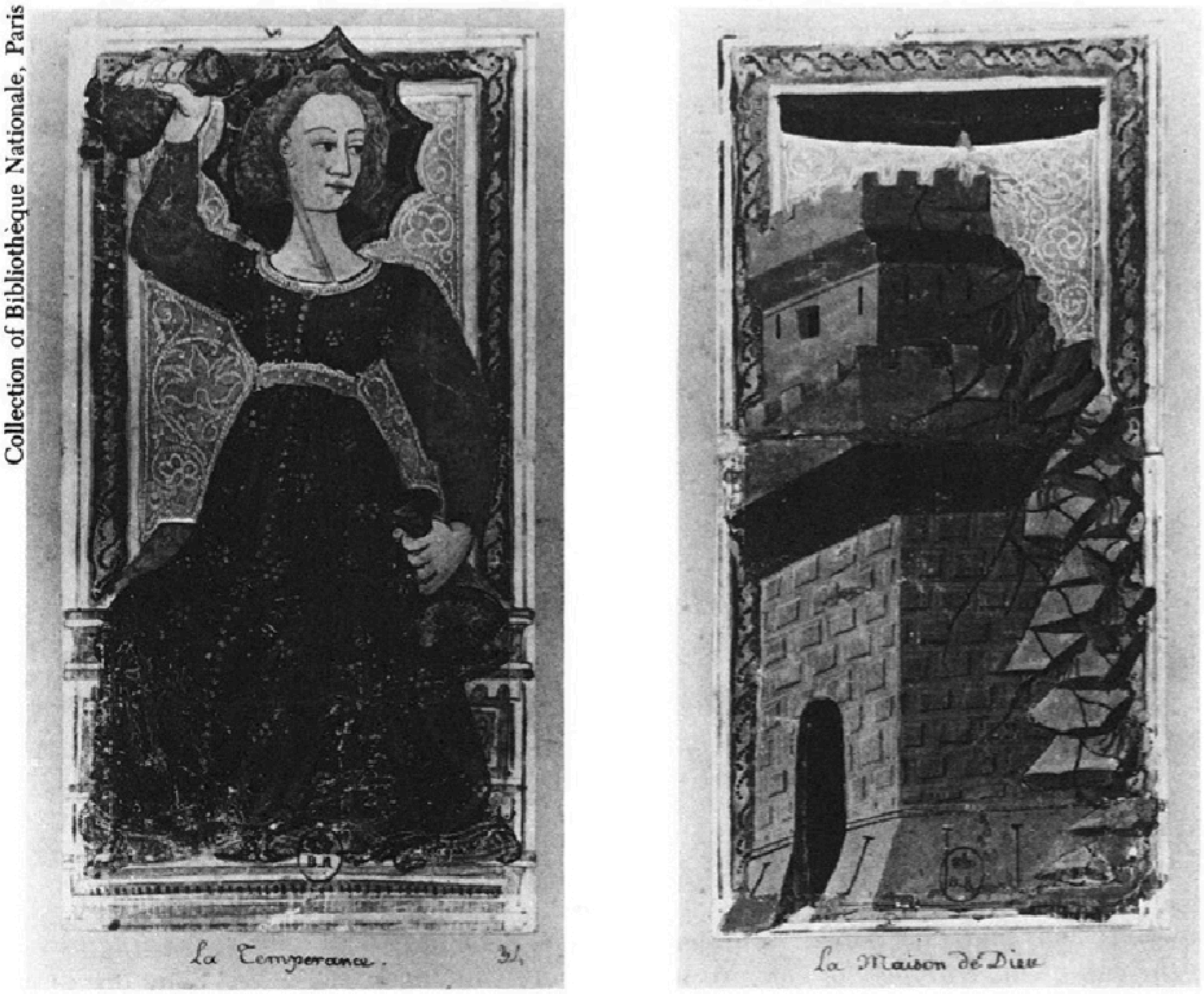
Collection of Bibliothèque Nationale, Paris

Gringonneur Cards—The Hermit and Strength *The Hermit card depicts an aged bearded man in monk's robes and hooded frock. He stands near a rocky cliff and holds aloft an hourglass with his left hand. Force or Strength depicts a woman holding a column that is breaking apart. She has an aureole around her head and wears a high-waisted gown.*


Le Pendu.
La Mort.

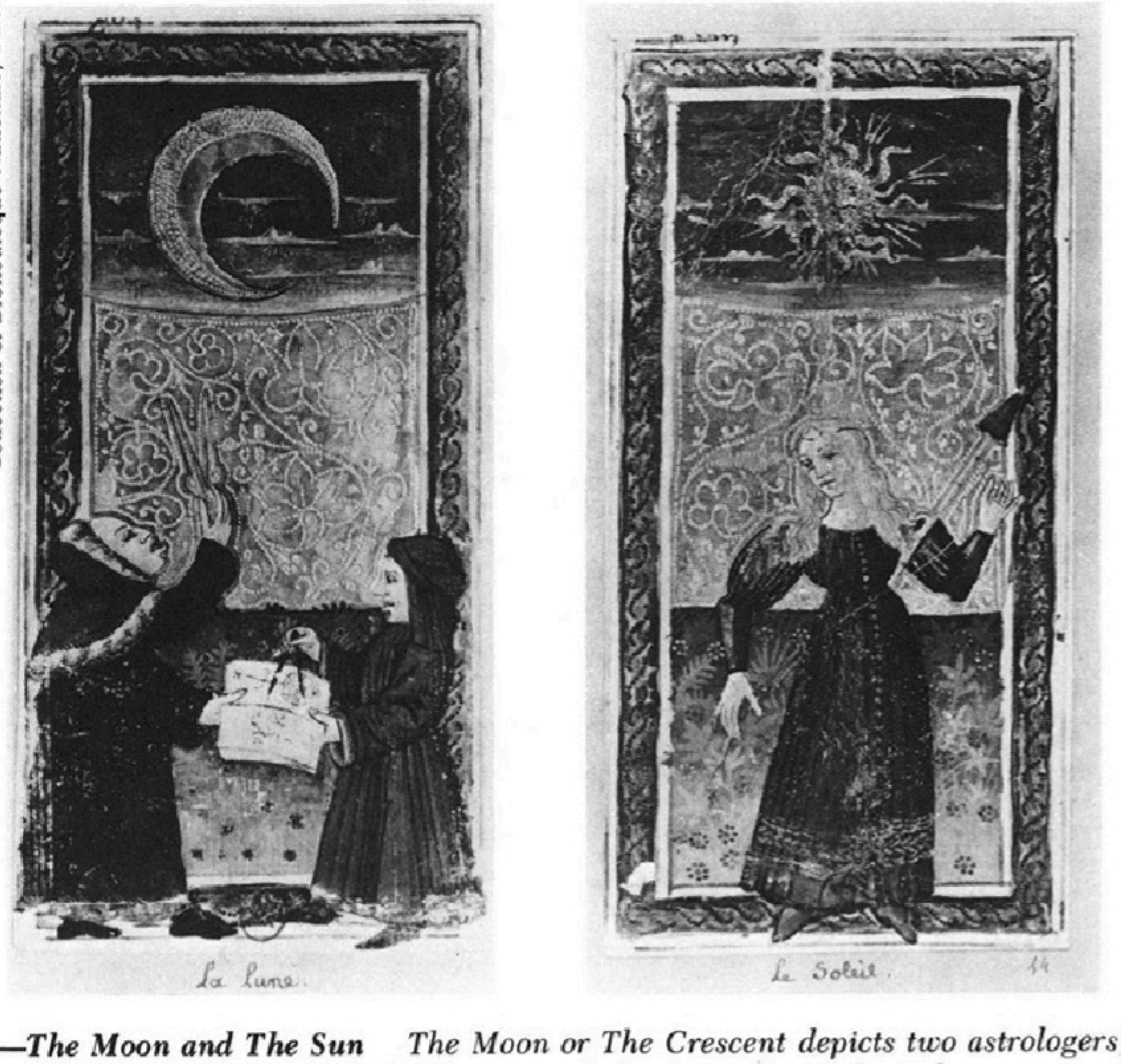
Collection of Bibliothèque Nationale, Paris

Gringonneur Cards—The Hanged Man and Death *The Gallows or the Hanged Man reveals a gambler hanging by one foot but still holding a sack of coins in each hand. The gallows is made from two trees whose branches have been chopped off. Death rides horseback wielding a scythe that mows down kings, popes, bishops and other great earthly personages, as in the imagery of the* Danse Macabre.



Collection of Bibliothèque Nationale, Paris

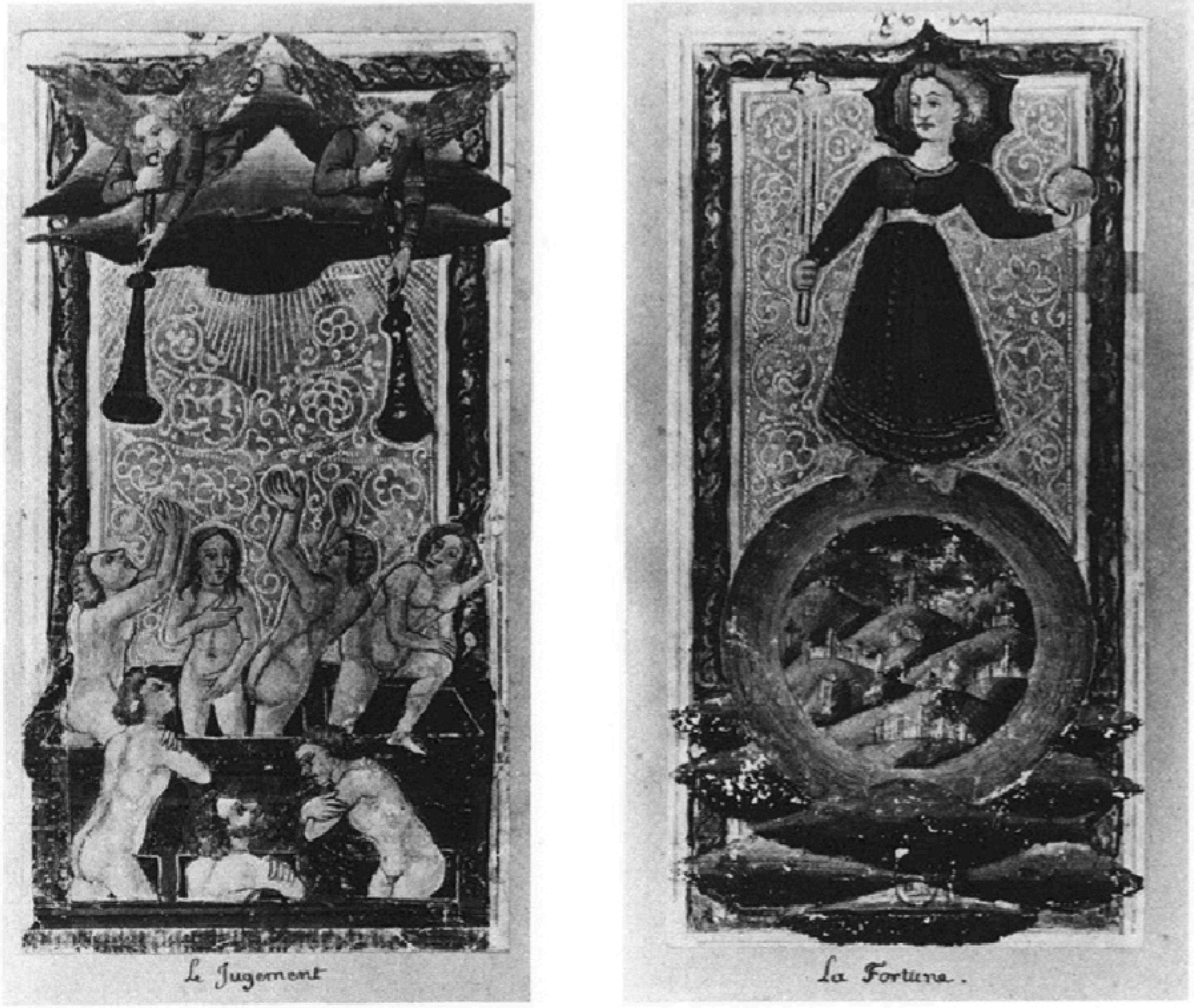
Gringonneur Cards—Temperance and The House of God *Temperance is seated and, like Justice, Fortune and Strength, has an aureole around her head. She pours liquid from one vessel into another. The House of God depicts a massive stone structure whose walls are cracking while flames disintegrate the upper turrets.*



Collection of Bibliothèque Nationale, Paris

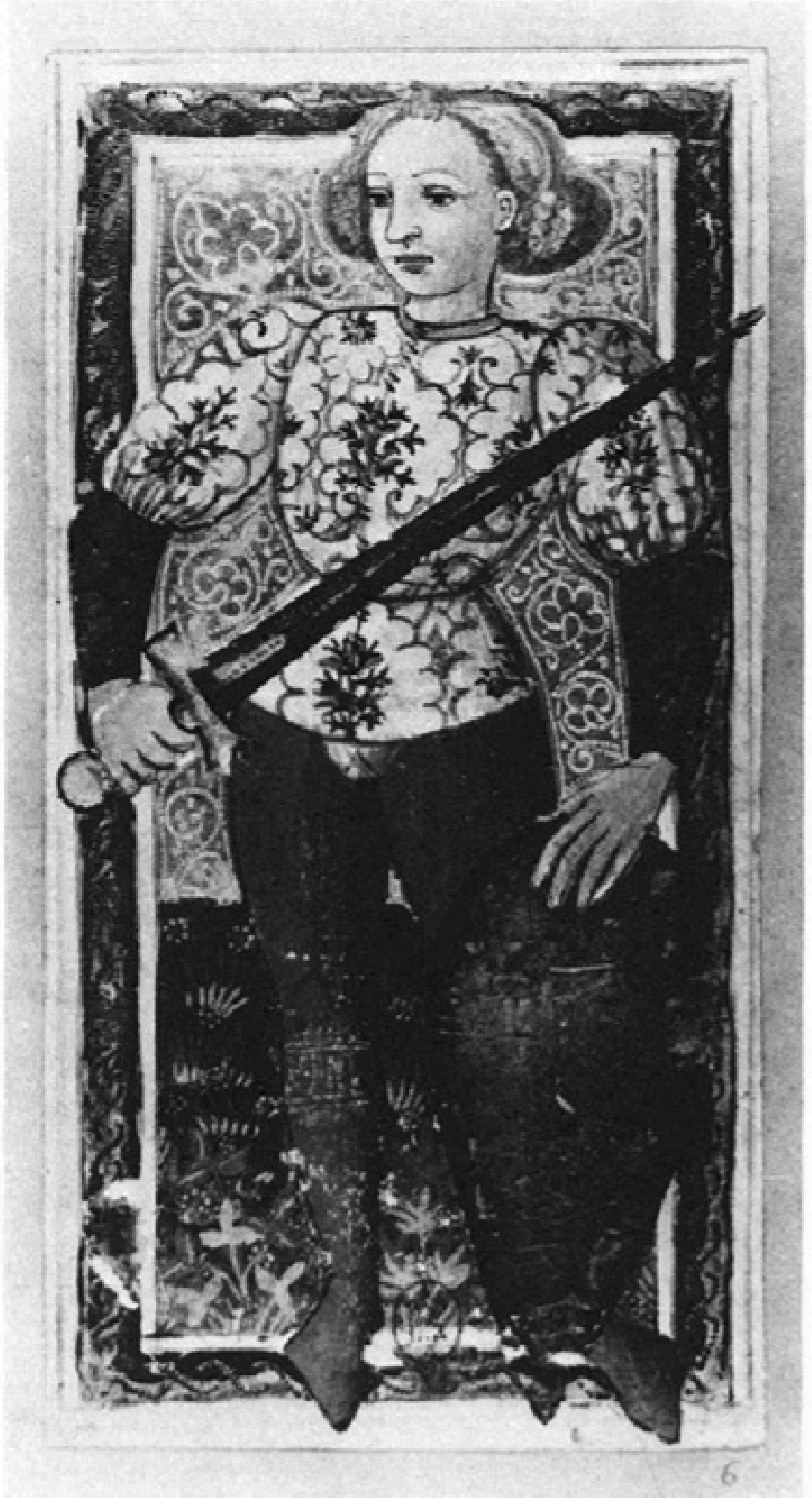
Gringonneur Cards—The Moon and The Sun *The Moon or The Crescent depicts two astrologers, wearing hoods and long fur robes, who measure the conjunctions of the stars and planets with astrological compasses and the aid of a book illustrating the heavens. The Sun illuminates a woman who, with disheveled hair as a sign of her innocence and virginity, is spinning wool in the midst of a meadow.*

Collection of Bibliothèque Nationale, Paris



Gringonneur Cards—Judgment and The World *Judgment or The Last Judgment shows seven figures of the dead rising from their graves to the call of the trumpets of eternity sounded by two winged angels from the top of a cloud. The World depicts a female figure wearing a high-waisted gown. Her head is surrounded by an aureole and she stands on a wheel through which a landscape is depicted. In her right hand she holds a cross-topped scepter and in her left hand a globe. This card is sometimes confused with The Wheel of Fortune.*

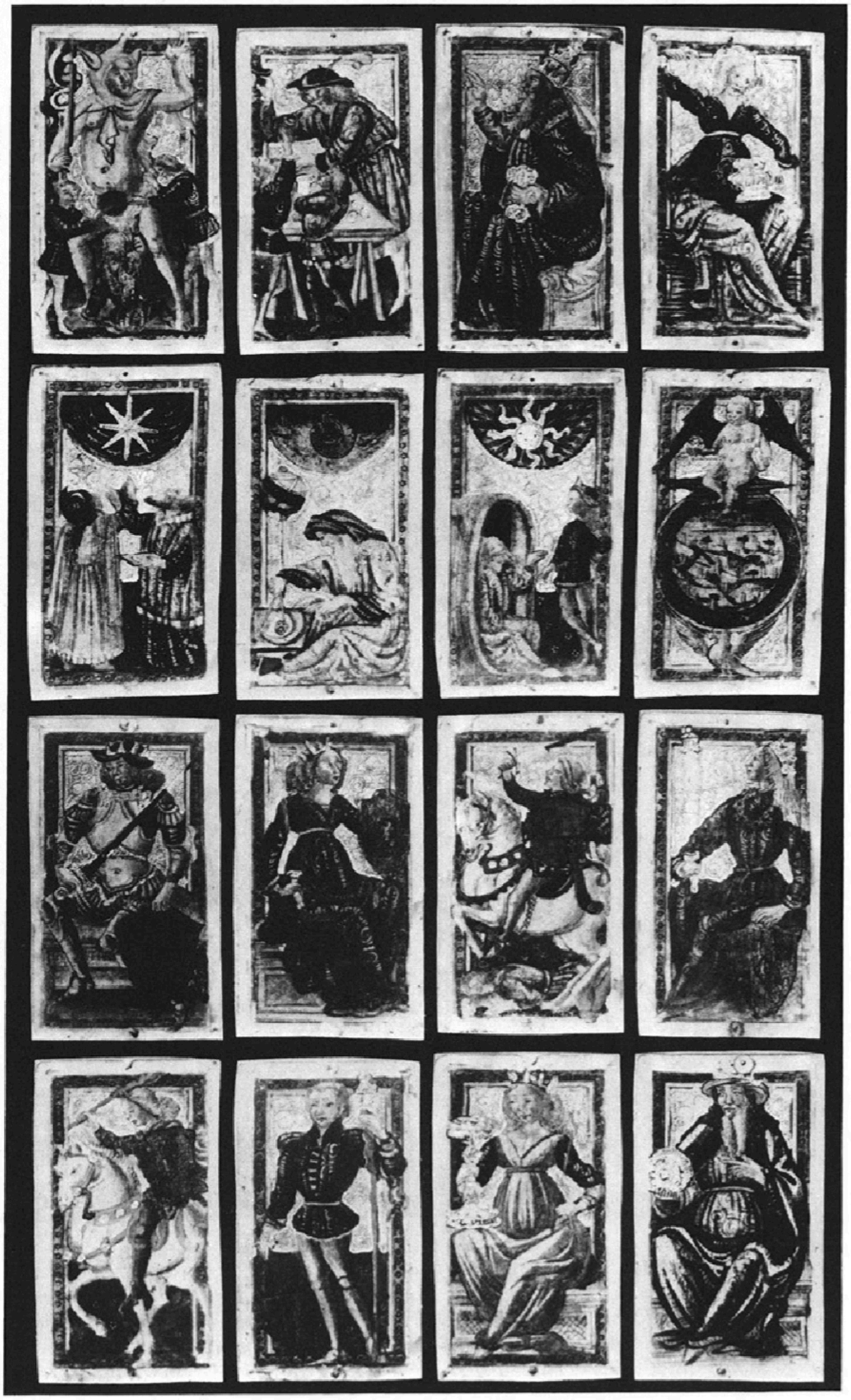
Collection of Bibliothèque Nationale, Paris



Gringonneur Card—Valet or Page of Swords *The valet or page is shown full figure, clad in a padded jerkin of gold brocade fabric with puffed sleeves and tight-fitting breeches of red wool. His hair is gathered in a bun above the nape of his neck. He rests his left hand on a shield without a coat of arms, and with his other hand he grasps an unsheathed sword.*

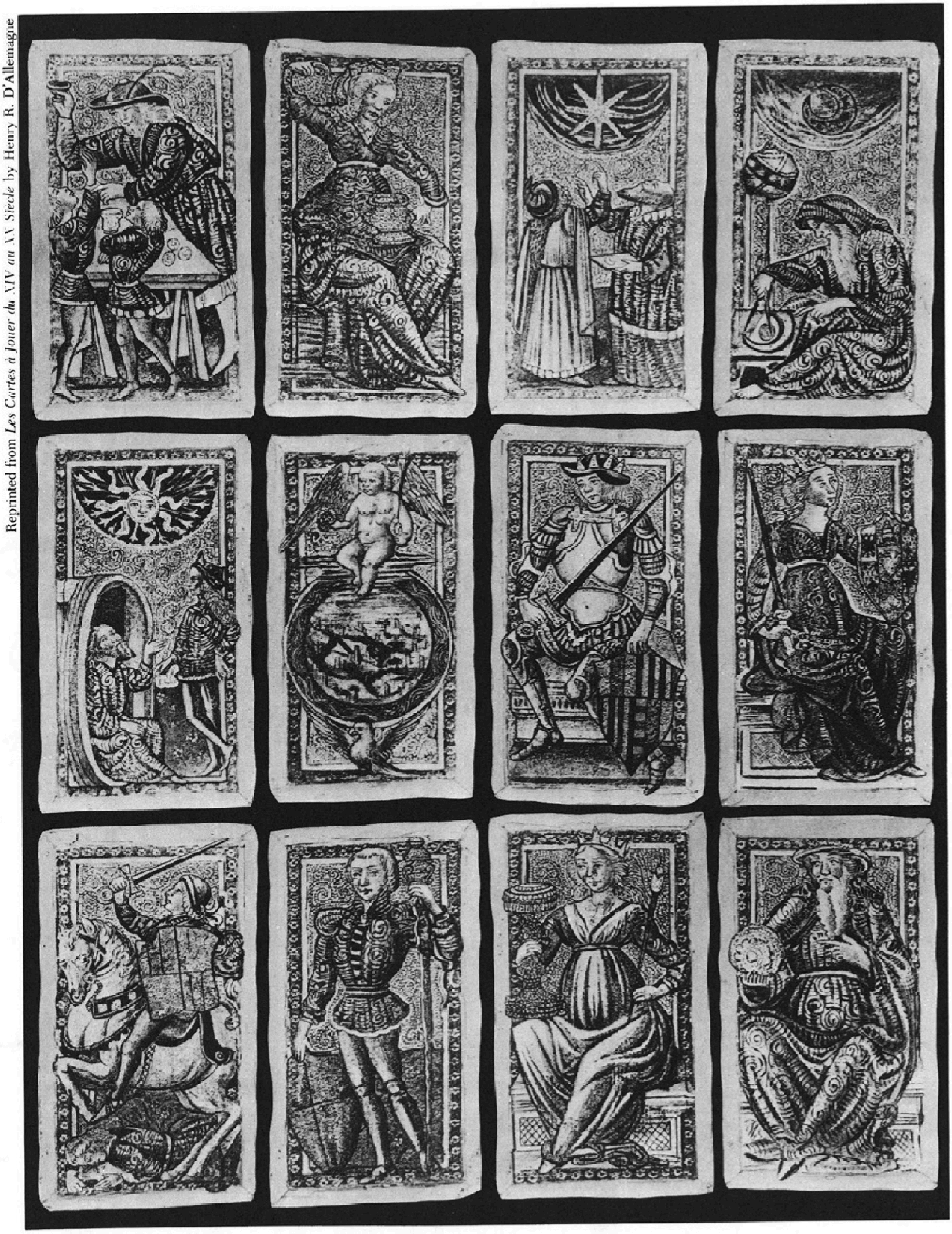
D'Este Sixteen cards dating from the fifteenth century, with background illuminated in gold and framed in silver, were hand painted for the D'Este family. There are eight trumps—The Fool, The Magician, The Emperor, Temperance, The Star, The Moon, The Sun, The World—and eight court cards—king, queen and knight of swords; king, knight and page of staves; queen of cups; and king of coins. Tack holes appear at both the top and bottom borders of each card. The D'Este cards measure 140 by 78 mm. and are part of the Cary Collection housed at The Beinecke Rare Book and Manuscript Library, Yale University. The D'Este cards reprinted from D'Allemagne do not have tack holes.

Biblioteca Nazionale Universitaria, Torino The Biblioteca Nazionale Universitaria, Torino, Italy, is the custodian of fifteen hand-painted cards from the fifteenth century that were badly damaged by a fire in 1904. Since the cards consist of only courts and numerals, whether or not they belonged to a *tarocchi* pack is unknown.



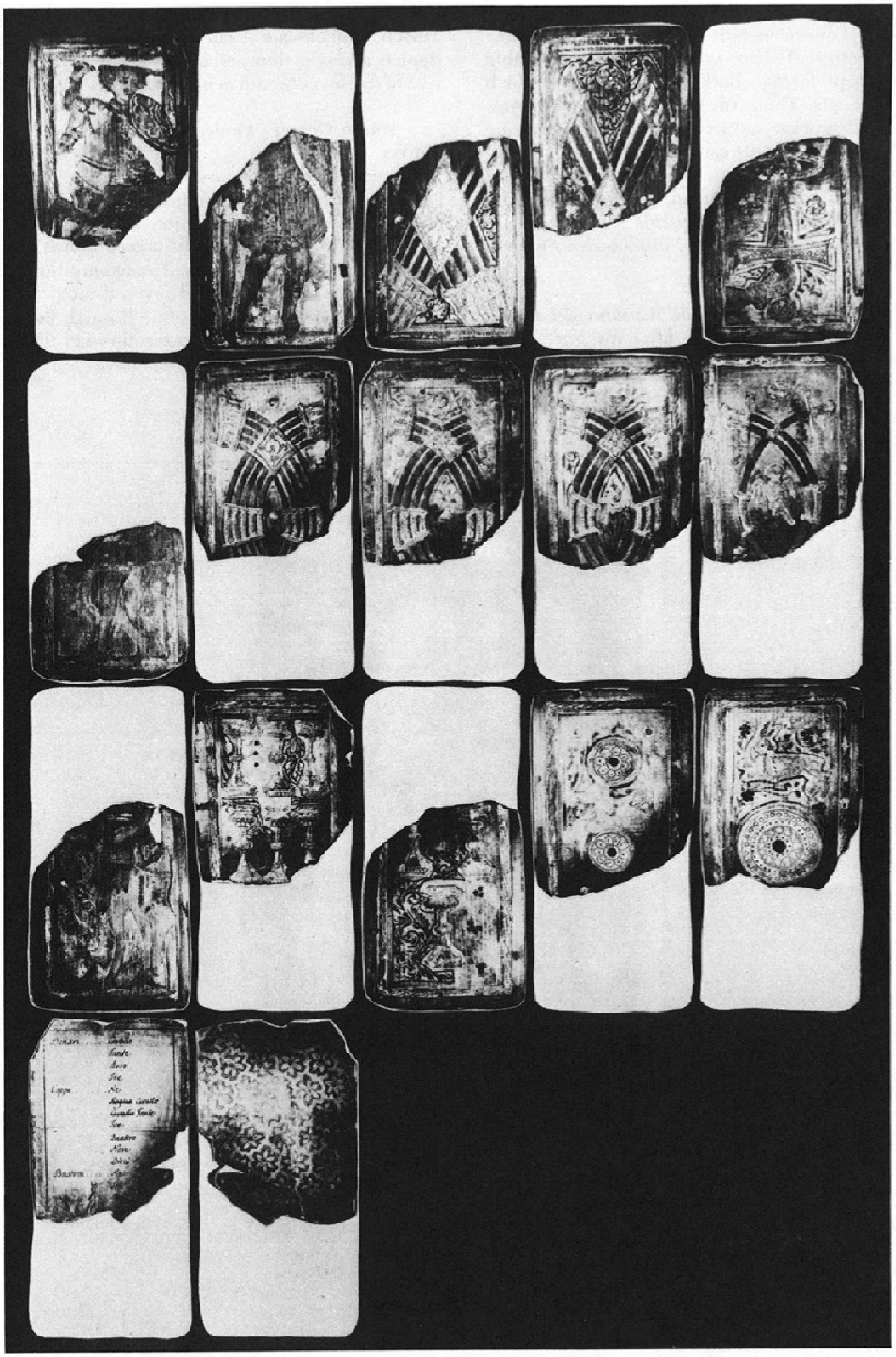
Cary Collection of Playing Cards, The Beinecke Rare Book and Manuscript Library, Yale University New Haven, Connecticut

D'Este Cards *From the Cary Collection of Playing Cards at Yale University; sixteen cards.* Top row: *The Fool, The Magician, The Emperor, Temperance.* Second row: *The Star, The Moon, The Sun, The World.* Third row: *King, queen and knight of swords and king of staves.* Bottom row: *Knight and page of staves, queen of cups and king of coins.*



Reprinted from *Les Cartes à Jouer du XIV au XX Siècle* by Henry R. D'Allemagne

D'Este Cards *Reprinted from D'Allemagne, fifteenth century. Major Arcana and court cards belonged in 1906 to the Figdor Collection. The cards are heavily tooled with ornate dotted backgrounds within a panel border; the front edges are wrapped around from the back. Consistent with most early packs, the cards are without title or number. These cards do not contain the tack holes shown in the previous illustration.* Top row: *The Magician, Temperance, The Star, The Moon.* Middle row: *The Sun, The World, king of swords, queen of swords.* Bottom row: *Knight of swords, valet of staves, queen of cups, king of coins.*



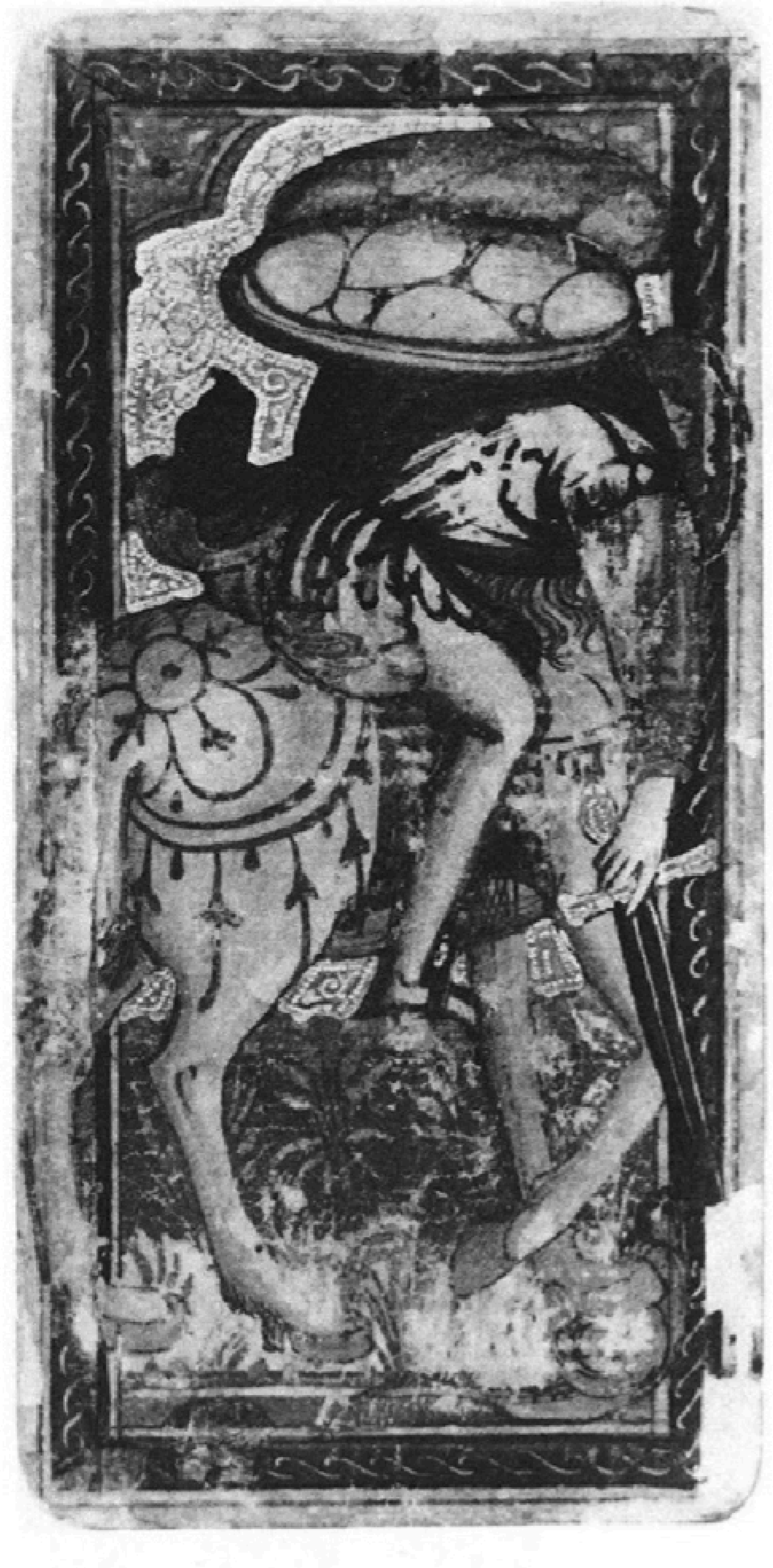
Collection of Biblioteca Nazionale Universitaria, Torino

Biblioteca Nazionale Universitaria* Tarocchi *Cards *These fifteen cards were badly damaged by a fire in 1904. The hand-painted cards probably date from the fifteenth century.* Top row: *Knight, page, ten, six and ace of swords.* Second row: *Page of staves (?); ten of staves; seven of staves with four curved staves on the left and three on the right instead of three straight staves on either side and one in the middle as found in the Tarot of Marseilles and other packs; six of staves; three of staves with one curved stave interlocking two curved staves instead of one on either side and one in the middle.* Third row: *Knight of cups (?), nine of cups, four of cups, three of coins, ace of coins with punched outline of a rabbit or stag over an ornate coin of Byzantine design.* Bottom row: *Front and back design of descriptive card with incomplete listing of cards.*

Edmond de Rothschild The collection of Edmond de Rothschild at the Louvre includes eight late-fifteenth- or early-sixteenth-century Italian *tarocchi* cards, probably hand painted except for the background borders, which may be from woodcuts. The cards measure 189 by 90 mm. and comprise The Emperor and six courts. There is also one unusual card, much like a court card, but of an older standing gray-haired man—similar in facial features to The Emperor—holding a ball in his hand; this card is faintly suggestive of The World. Also from this same pack is a knight of swords located at the Museo, Biblioteca e Archivio di Bassano del Grappa.

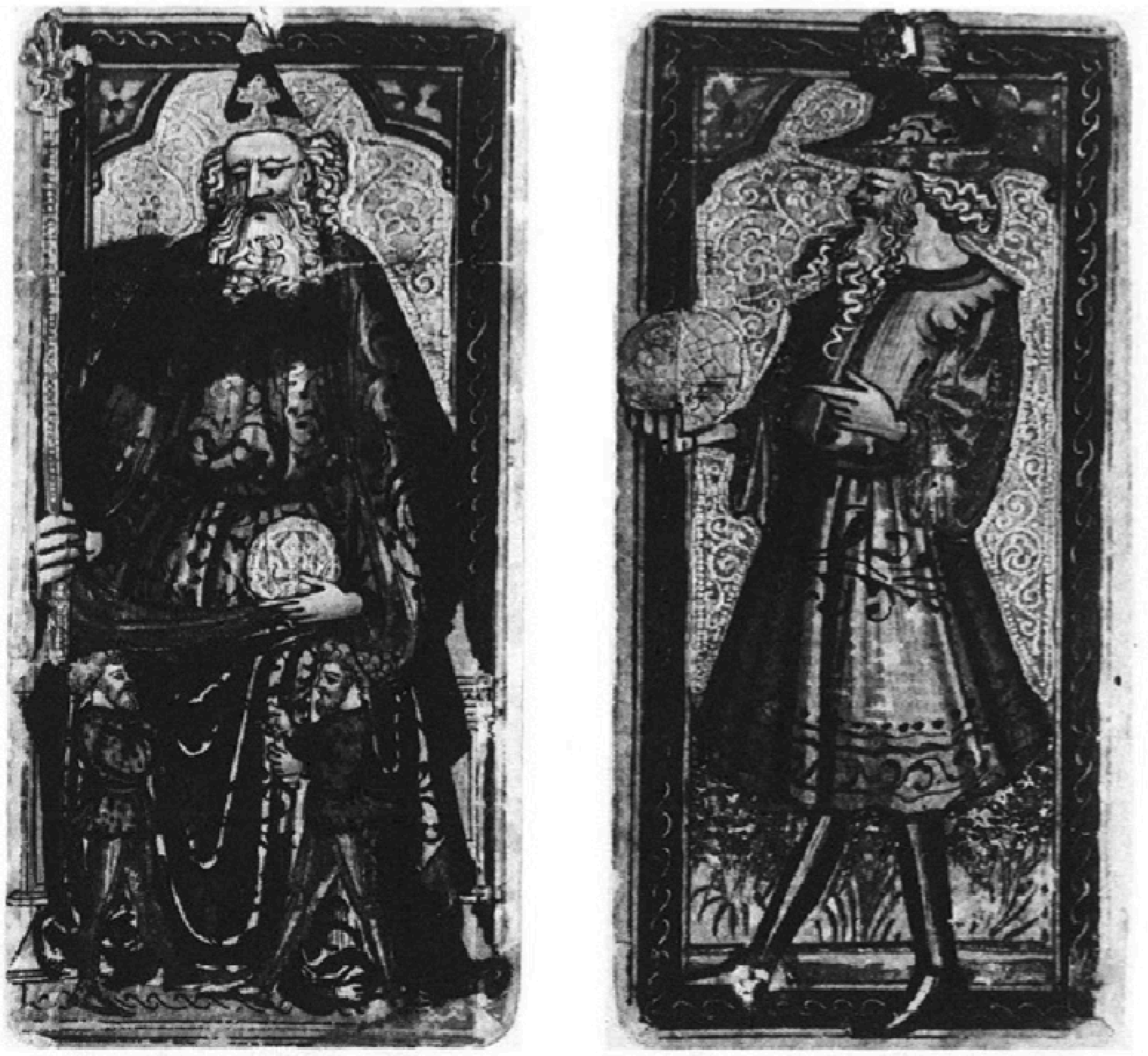
Museo, Biblioteca e Archivio di Bassano del Grappa Knight of swords, circa late-fifteenth- or early-sixteenth-century Italy, presumed to be part of the incomplete Edmond de Rothschild pack. This single card at the Museo, Biblioteca e Archivio di Bassano del Grappa, Italy, depicts a knight slumped across his horse in a pose suggestive of the seventeenth century *Don Quixote de la Mancha.*

Museo Correr, Venice Four pip cards at the Museo Correr, Venice, dating from late-fifteenth- or early-sixteenth-century Italy, are believed to belong to an incomplete set of twenty-three numeral or pip cards in the Edmond de Rothschild collection at the Louvre. The four cards at Museo Correr are the ace of swords, two of staves, four of cups and four of coins. The twenty-three cards at the Louvre are the ten, nine and seven through two of swords, ten through three of staves, nine through five and the two of cups, and six of coins. The ten through two of swords in this set have curved swords; the staves are straight.



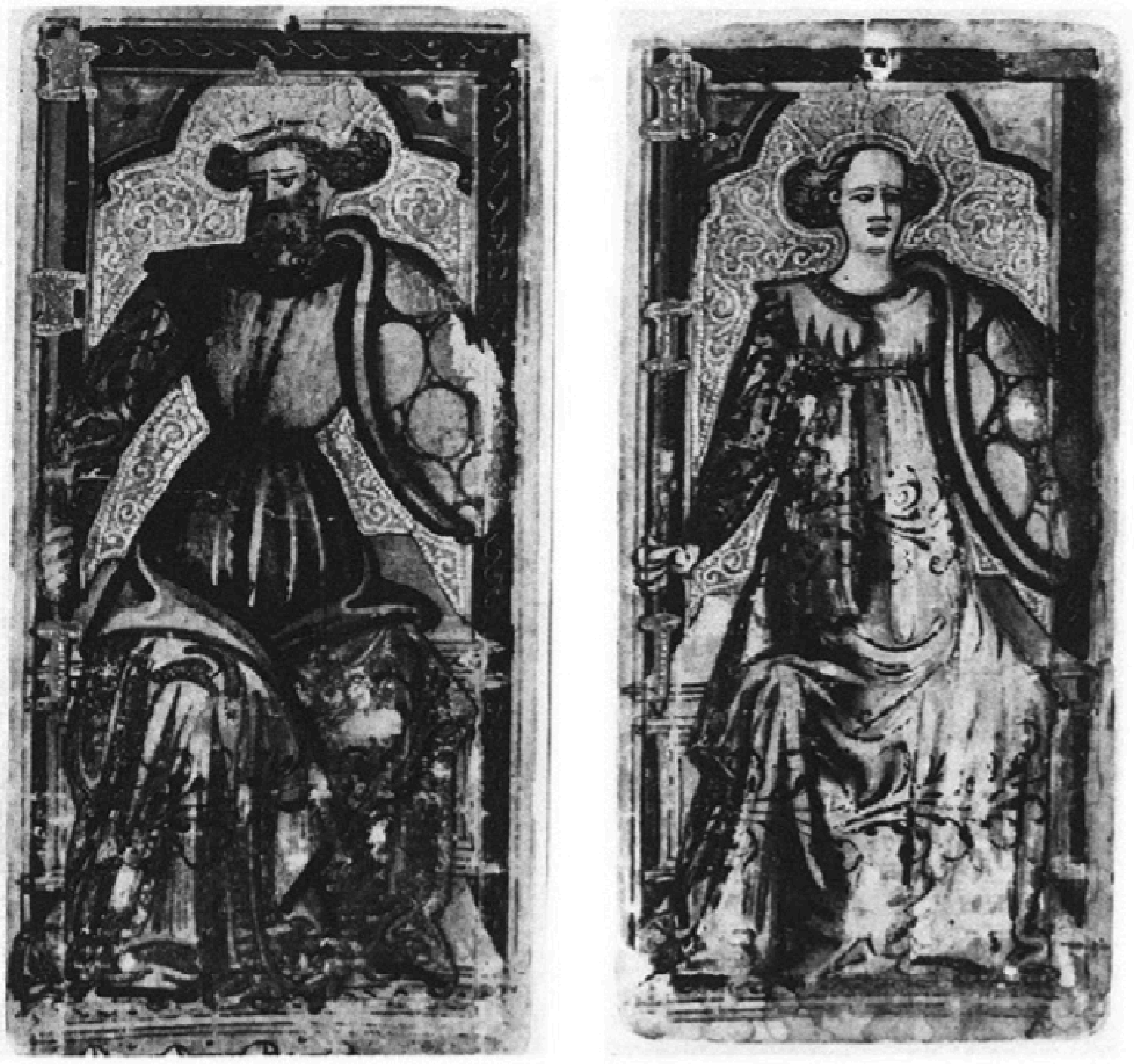
Collection of Remodini, Museo, Biblioteca e Archivio di Bassano del Grappa

Museum of Bassano del Grappa Card—Knight of Swords *This card measures 190 by 92 mm., which makes it slightly larger than similar cards at the Louvre. A fallen knight lies hunched across his horse. He wears tight pants and a long-sleeved gossamer shirt. In his right hand he barely holds his sword. Across his back is a large shield.*



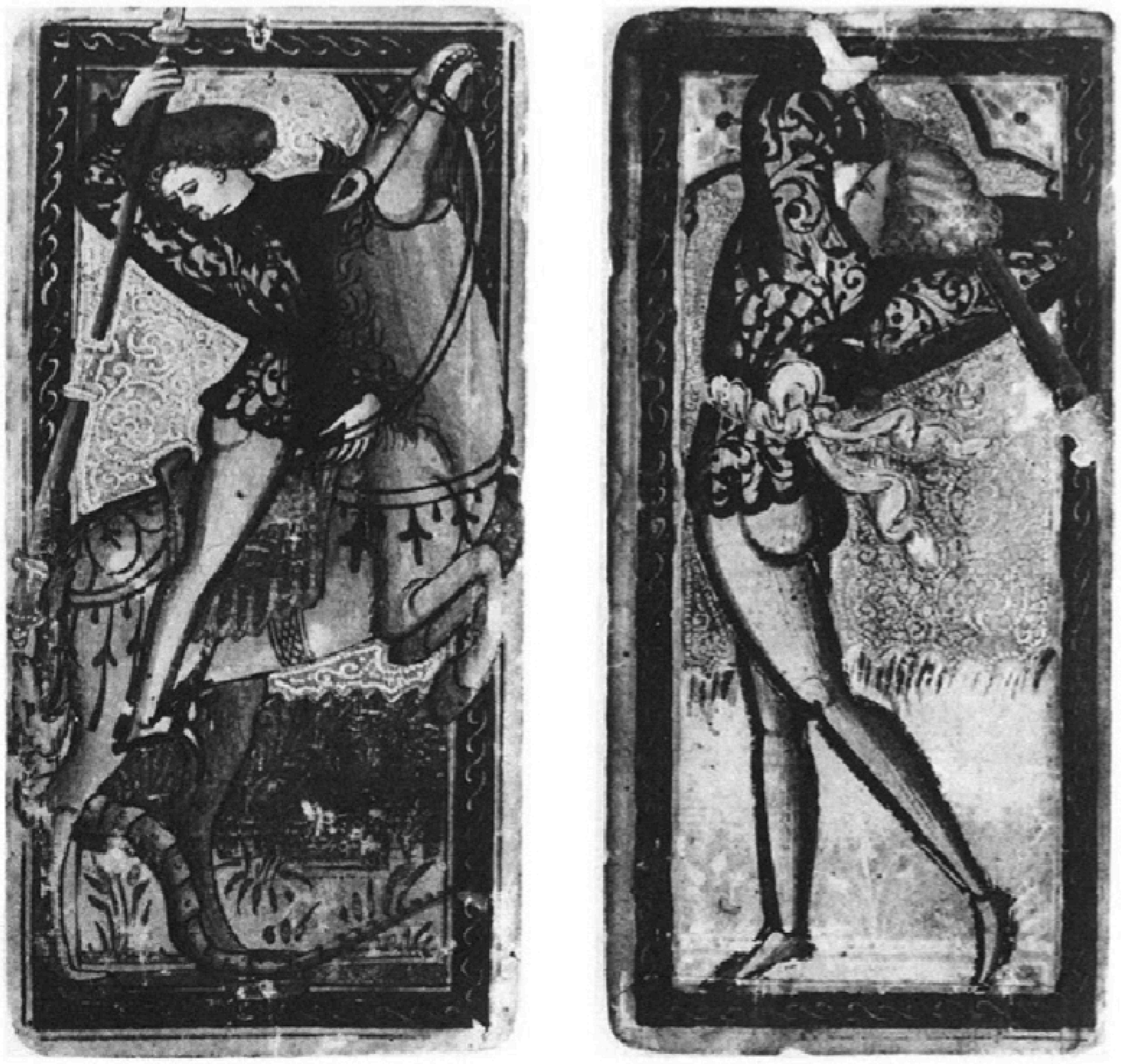
Collection of Edmond de Rothschild, Musée du Louvre, Paris

Rothschild Cards—The Emperor and The Pope *The Emperor sits upon his throne dressed in a smooth-shouldered, wide-sleeved Italian houppelande and a conical hat. He is heavily bearded and holds in his right hand a long scepter topped with a fleur-de-lis spearhead, and in his other hand a large globe or decorated coin. In front of him appear two small bearded figures facing each other. This card resembles The Emperor in the Gringonneur pack. The unidentified card on the right may represent The Pope, The Old Man or The World, although none of these titles seems entirely appropriate. The bearded standing figure wears a garment with elegant design similar to that of the one worn by The Emperor. In his right hand is a large globe. The background border of all eight cards in this series may be from woodcuts.*



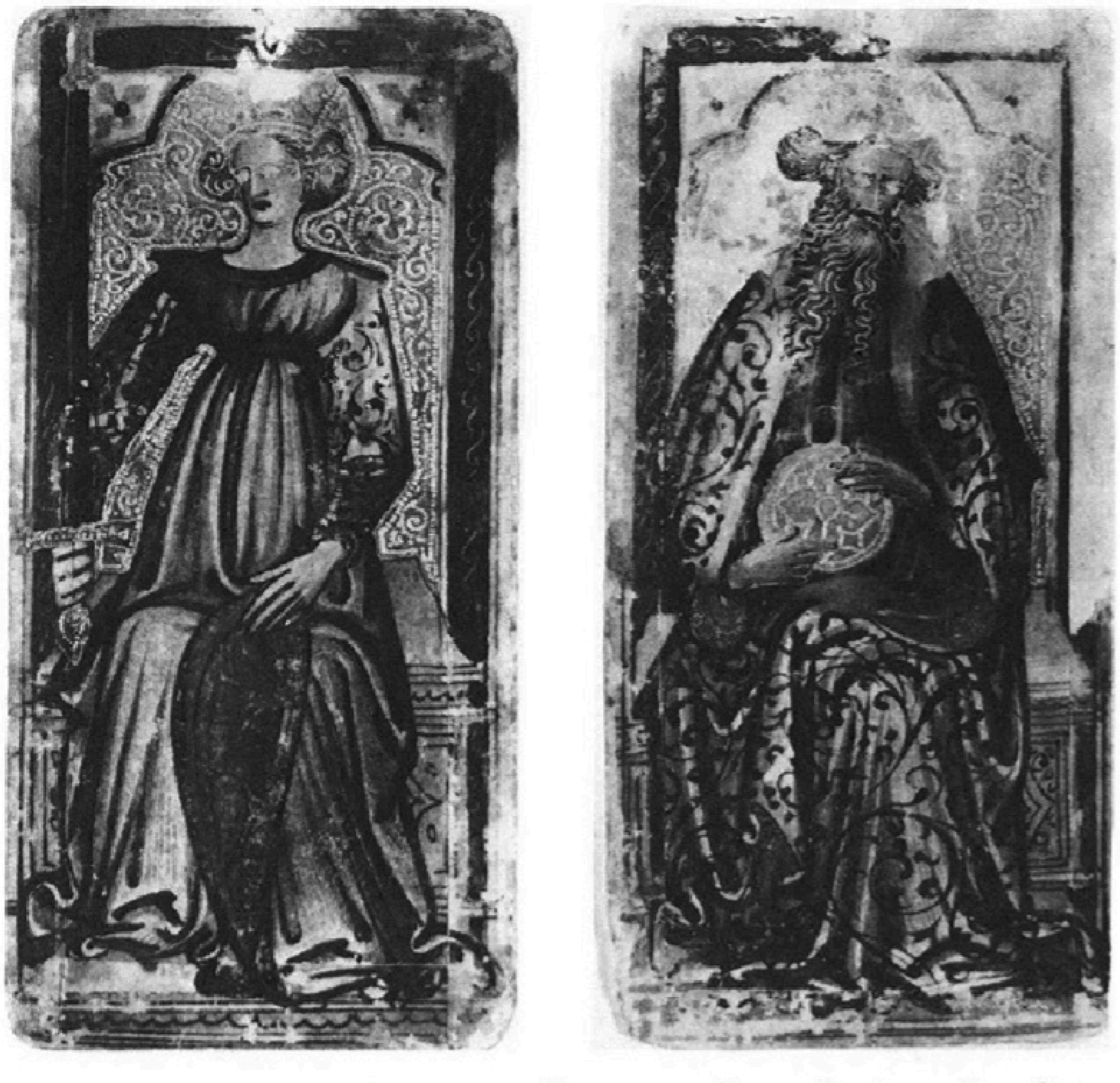
Collection of Edmond de Rothschild, Musée du Louvre, Paris

Rothschild Cards—King and Queen of Staves *The king of staves or batons sits on his throne and holds in his right hand a scepter with ornaments. Over his left shoulder is a cape resembling a shield. The crowned queen of staves holds a scepter matching the king's and over her left shoulder she wears a similar cape or shield. The tooled pattern in the background of all these cards follows the outline of the figure.*



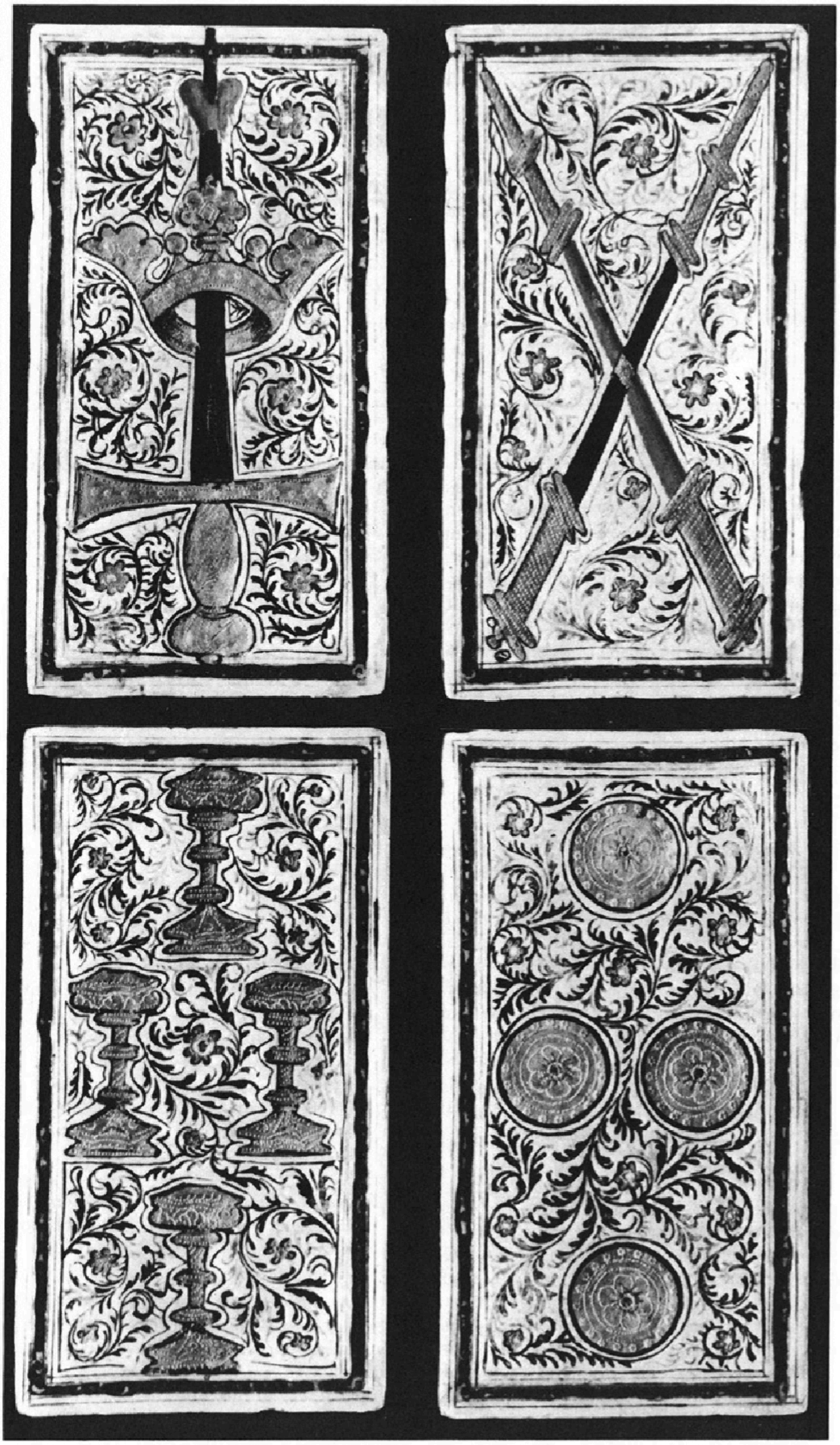
Collection of Edmond de Rothschild, Musée du Louvre, Paris

Rothschild Cards—Knight and Page of Staves *The knight or cavalier of staves is artistically rendered. Holding an upraised scepter, he sits on a rearing horse whose front legs, neck and head follow the right border of the card. The knight readies his scepter to strike a snake or dragon, suggesting the gallantry of St. George. The page or valet of staves is a graceful figure with an upraised scepter poised to strike. He wears tight pants and a long-sleeved, almost gossamer shirt with elegant design that are practically identical to the clothing worn by the knight, except the page has a white sash at the waist.*



Collection of Edmond de Rothschild, Musée du Louvre, Paris

Rothschild Cards—Queen of Swords and King of Coins *The queen of swords sits on her throne and grasps upright in her right hand the sign of her suit—a large sword. In her left hand she holds a shield with no heraldic or armorial markings. She wears a high-waisted garment whose only ornate design is on the sleeves. The king of coins sits on his throne and wears elegant garments with ornate design that seems to have been superimposed over the picture because the design fails to follow the folds and pleats of the long robes. He holds a large decorative coin.*

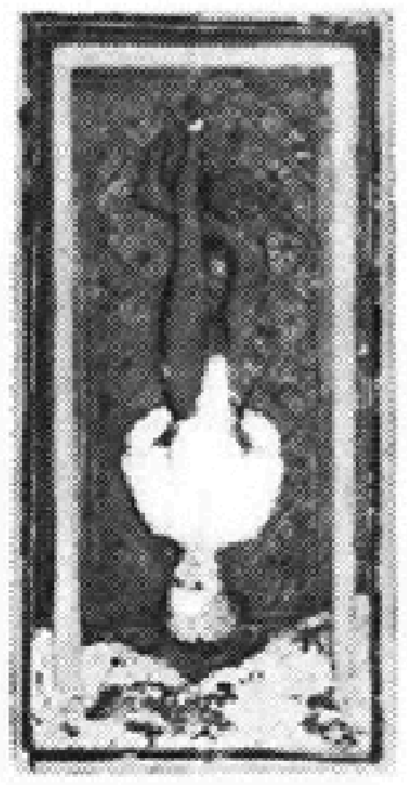


Collection of Museo Correr, Civici Musei Veneziani d'Arte e di Storia, Venice

Museo Correr Cards *Ace of swords, two of staves, four of cups and four of coins. The ace of swords is encircled by a crown and pierces a heart near its narrow edge.*

X

EARLY PRINTED TAROT CARDS



In the fifteenth century, with the advent of woodblock printing, playing cards became more popular and plentiful. Often the outline of the figures was printed from wood-blocks. The outline or design was left raised on the wood and the rest of the background was cut back so that it would not receive ink. After printing, but prior to cutting, the sheets of cards frequently were either hand colored or hand stenciled, one stencil being used for each color. Stencil-colored cards often show the color overlapping one or more of the printed outlines. Additionally, careful examination may reveal fine brush strokes in areas of solid color.

Metropolitan Museum of Art The Metropolitan Museum of Art, New York, possesses two fragmented sheets of fifteenth- or sixteenth-century Italian *tarocchi* cards from an incomplete hand-stenciled deck. The three cards from the smaller sheet are court figures; the partial fourth card is also probably a court figure. The other fragmented sheet contains both Major and Minor Arcana cards. The Tower is printed upside down on the sheet. The Wheel of Fortune card has writing near each figure, similar to that found on the same card in the Pierpont Morgan–Bergamo Visconti-Sforza deck. The Devil has a second face at its abdomen. The Minor Arcana cards shown are the knights in each suit.

Sola Busca The heavily colored Sola Busca *tarocchi* pack—the only complete extant pack of seventy-eight *tarocchi* cards engraved on metal during the late fifteenth century, possibly of Ferrarese or Venetian origin—contains trump cards featuring warriors of antiquity and Latin inscriptions. The twenty-two trumps are single figures based upon ancient history and, except for The Fool, have no counterparts in modern trumps. The name of a classical person, often barely recognizable due to misspellings by the scribe or engraver, appears on each of the trumps except for *Mato* (The Fool), and on each of the court cards of king, queen and knight except the page. The trump cards are titled as follows:

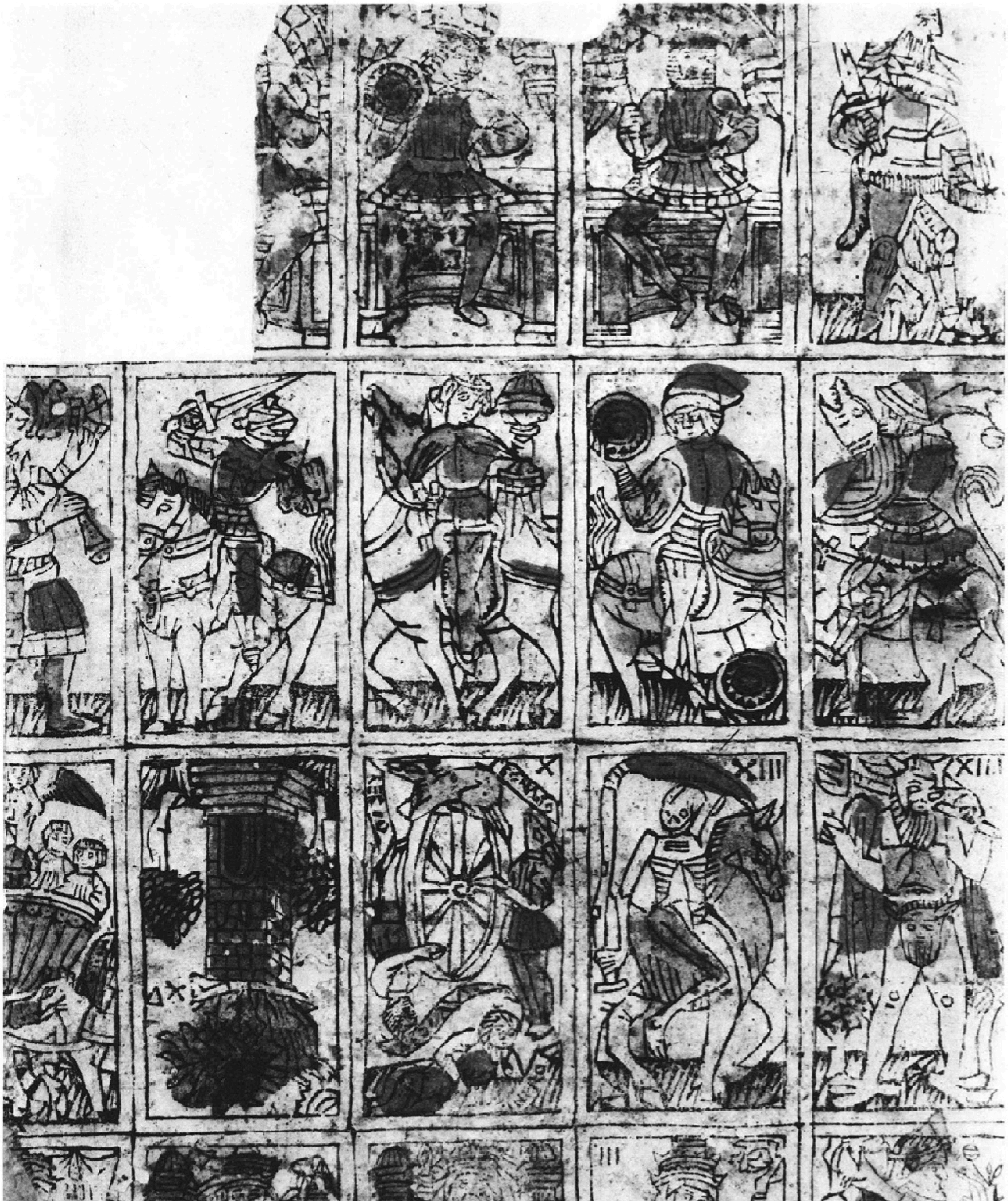
O Mato
I. Panfilio
II. Postumio
III. Lenpio
IIII. Mario
V. Catulo
VI. Sesto
VII. Deotauro
VIII. Nerone
VIIII. Falco
X. Venturio
XI. Tulio
XII. Carbone
XIII. Catone
XIIII. Bocho
XV. Metelo
XVI. Olivo
XVII. Ipeo
XVIII. Lentulo
XVIIII. Sabino
XX. Nenbroto
XXI. Nabuchodenasor

The court cards of the Sola-Busca pack are titled as follows:

King of swords	—Alecxandro M
Queen of swords	—Olinpia
Knight of swords	—Amone
Knave of swords	
King of staves	—L (?) Evio Plauto R
Queen of staves	—Palas
Knight of staves	—Apolino
Knave of staves	
King of cups	—Lucio Cecilio R
Queen of cups	—Polisena
Knight of cups	—Natanabo
Knave of cups	
King of coins	—R Filipo
Queen of coins	—Elena
Knight of coins	—Sarafino
Knave of coins	

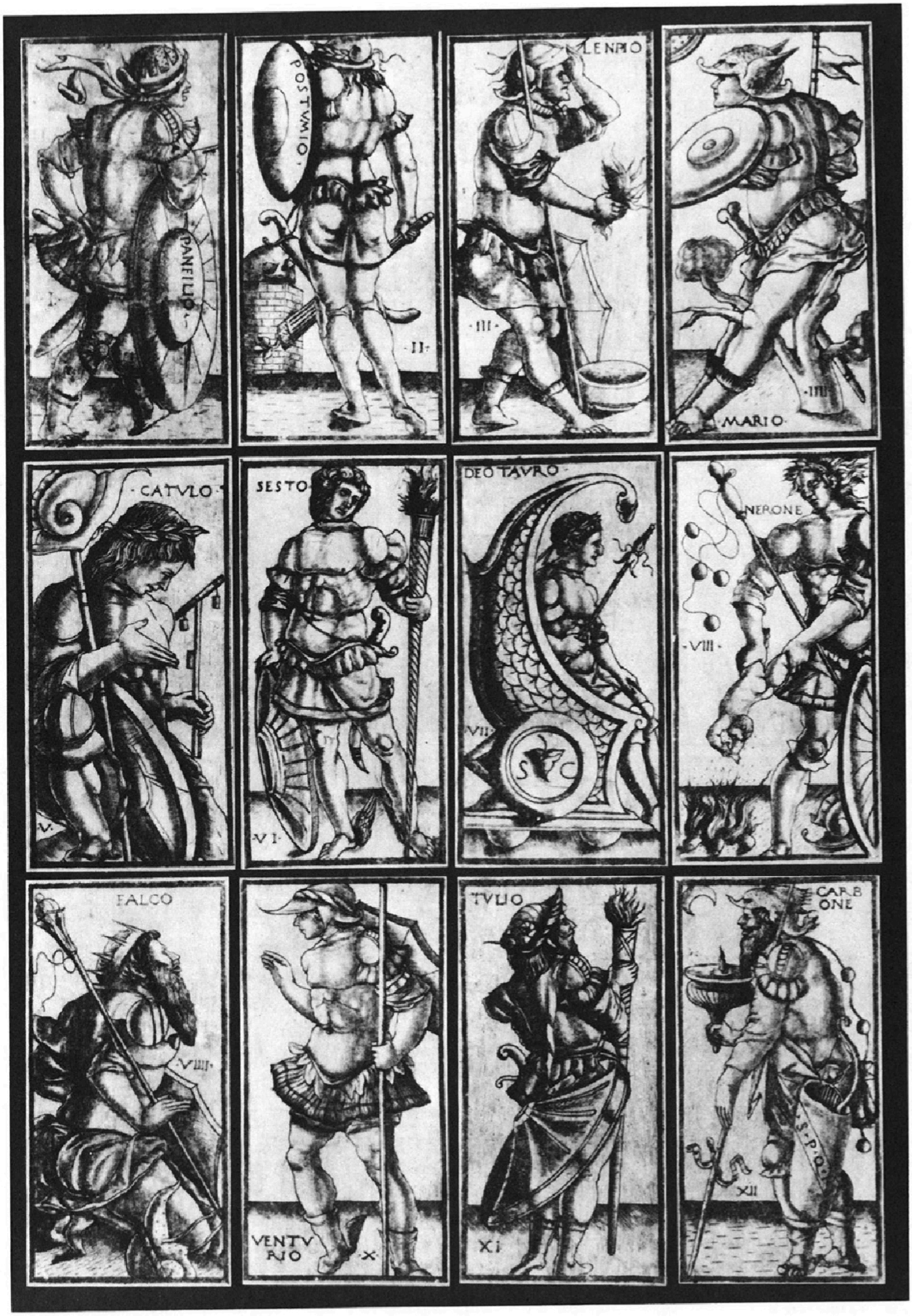
A complete seventy-eight-card Sola-Busca pack housed at Palazzo Sola, Milan, Italy, contains on trump IIII Mario the additional inscription "*Senatus Venetus*," and on trump XIIII Bocho the wording "*Anno Ab Urbe Condite MLXX*," which refers to the founding of Venice. Uncolored impressions of the Sola-Busca cards belong to the British Museum, London, and Albertina, Vienna.

The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1926, and Bequest of James Clark McGuire, 1931, New York



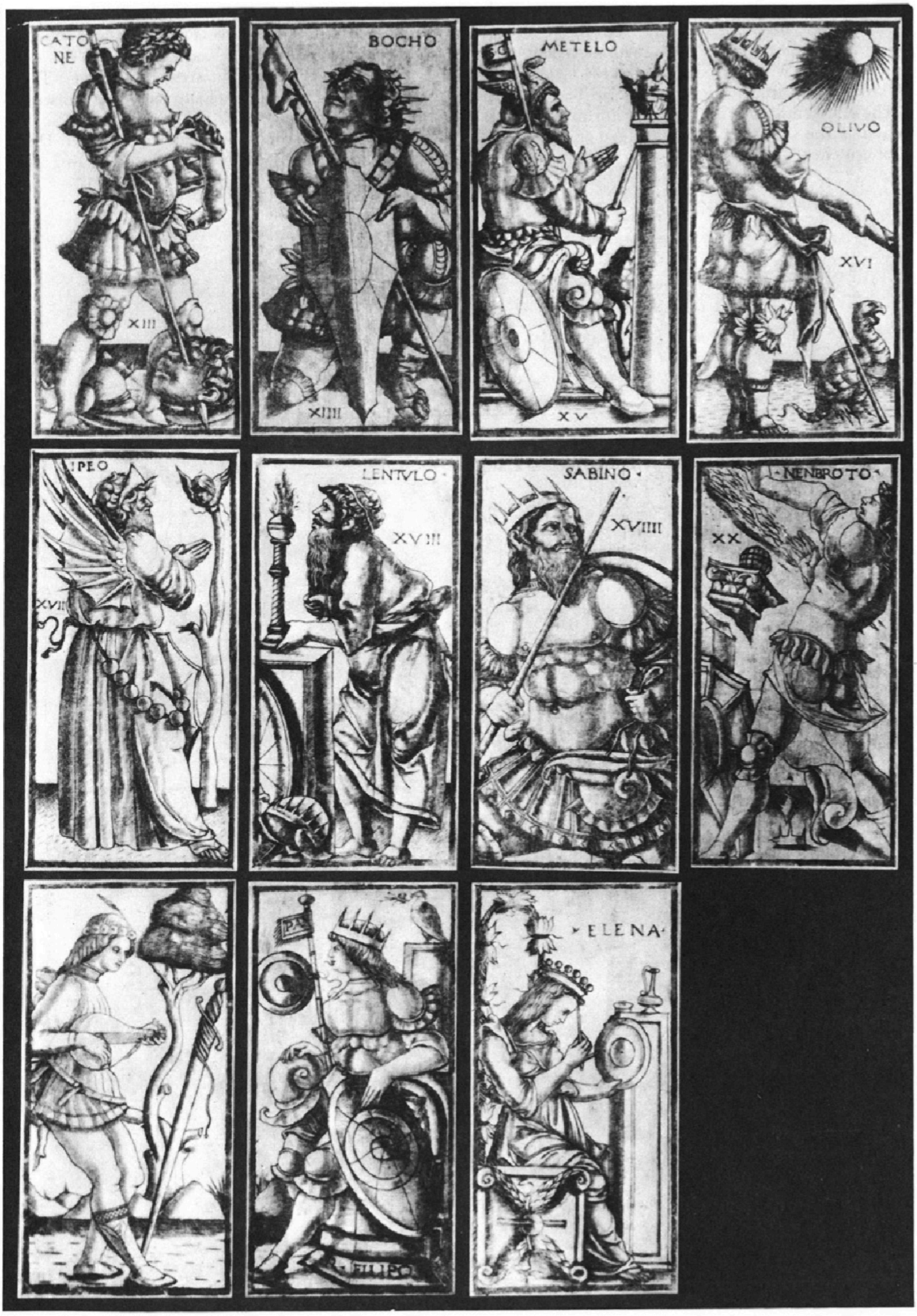
Italian Tarocchi Cards *Fragmented sheets from the fifteenth or sixteenth century. The top row depicts a fragmented king of cups or swords and three complete cards—the kings of coins and staves plus the page of swords—from a sheet that comprises in total (complete sheet not shown) fifteen cards, six fragmentary and nine complete. The second and third rows of one partial card and four complete cards each, plus the bottom row of five partial cards, are all from another fragmented sheet. Since the fragmented sheet containing the top row is only three and one half cards wide, another sheet, having a width of four and one half cards, was superimposed in order to identify more cards. The top row of the second, larger sheet depicts (left to right) a fragmented page of cups who drinks from a cup while he holds a flute in his right hand, plus the knights of swords, cups, coins and staves. The row below contains a fragmented Chariot card, XV The Tower, X The Wheel of Fortune, XIII Death and XIIII The Devil. The fragmented bottom row contains one corner of an unidentifiable card followed by what is probably a Major Arcana or court card and The Pope, III The Popess, wearing a three-tiered crown and revealing the hook of a crosier, and The Emperor.*

Collection of Albertina, Vienna


I
PANFILIO
POSTVMIO
II
LENPIO
III
IIII
MARIO
CATVLO
V
SESTO
VI
DEO TAVRO
VII
NERONE
VIII
FALCO
VIIII
VENTV RIO
X
TVLIO
XI
CARB ONE
XII
S.P.Q.

Sola-Busca Tarocchi Cards *Engraved fifteenth-century* tarocchi *cards featuring warriors of antiquity.* Top row: *I Panfilio, II Postumio, III Lenpio, IIII Mario.* Middle Row: *V Catulo, VI Sesto, VII Deotauro, VIII Nerone.* Bottom row: *VIIII Falco, X Venturio, XI Tulio, XII Carbone.*

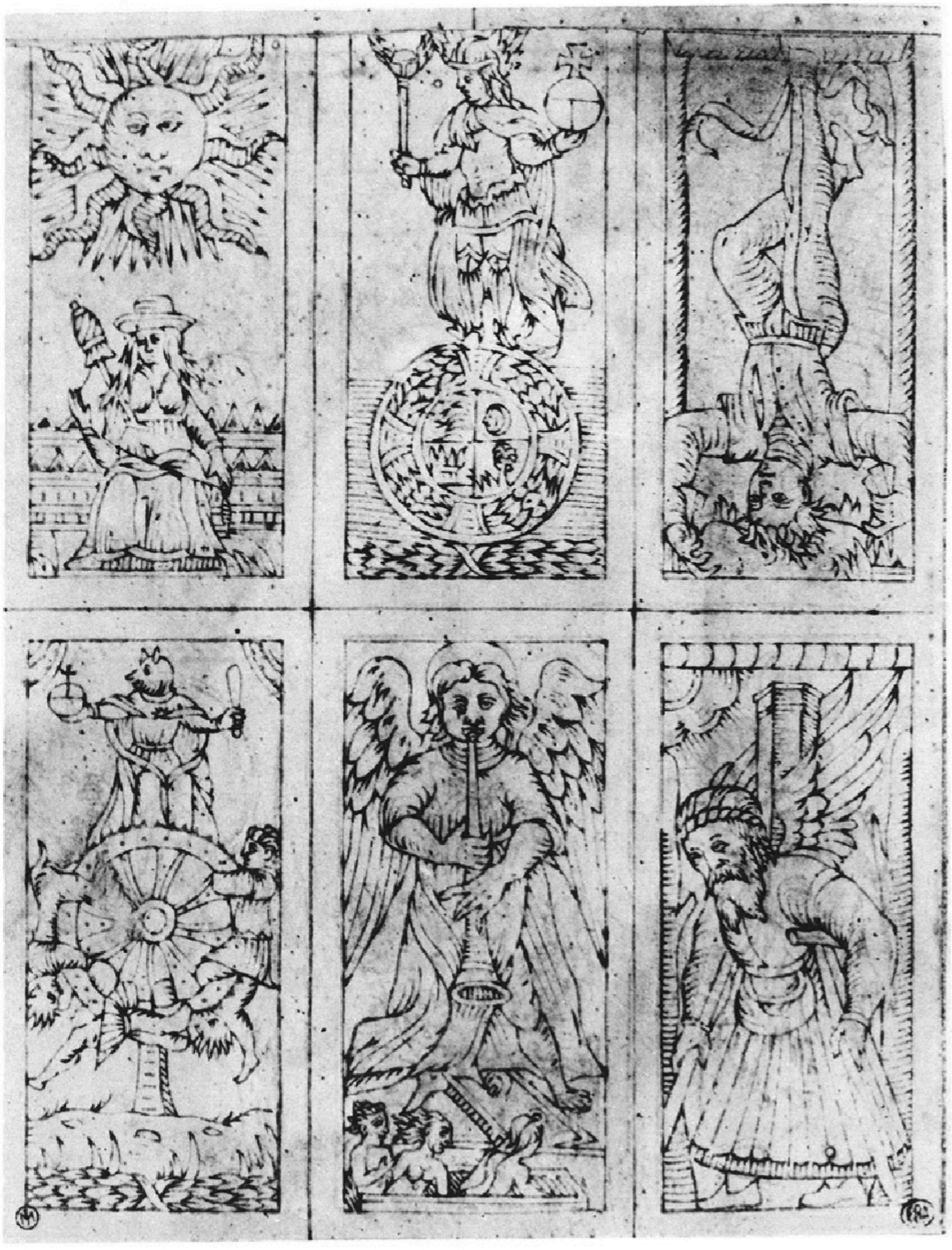
Collection of Albertina, Vienna


CATO
NE
XIII
BOCHO
XIIII
METELO
XV
OLIVO
XVI
IPEO
XVII
LENTVLO
XVIII
SABINO
XVIIII
NENBROTO
XX
PA
FILIPO
ELENA

***Sola-Busca* Tarocchi Cards** Top row: *XIII Catone, XIIII Bocho, XV Metelo, XVI Olivo.* Middle row: *XVII Ipeo, XVIII Lentulo, XVIIII Sabino, XX Nenbroto.* Bottom row: *Knave of swords with the sign of his suit, a sword, stuck in the ground; king of coins bearing the name R. Filipo; and queen of coins with the name Elena.*

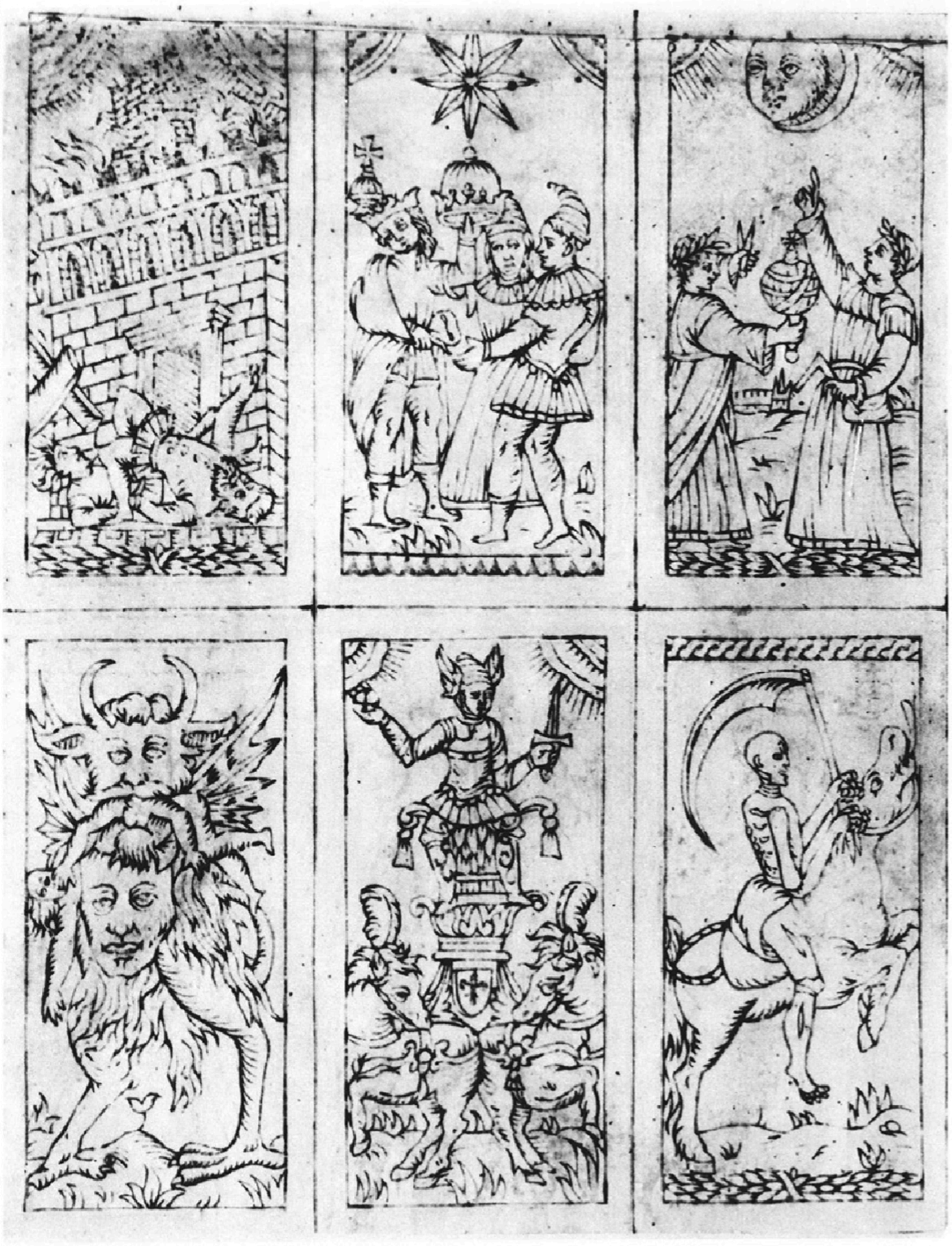
Bibliothèque de l'Ecole Nationale Supérieure des Beaux-Arts The Bibliothèque de l'Ecole Nationale Supérieure des Beaux-Arts, Paris, owns an uncut sheet of trump cards from woodcuts dating from the late fifteenth or early sixteenth century. The six cards are The Sun, The World, The Hanged Man, The Wheel of Fortune, The Last Judgment and The Old Man, who is winged and walks with the aid of crutches.

Edmond de Rothschild The Collection of Edmond de Rothschild at the Louvre, Paris, contains a sheet of six trump cards made from woodcuts about the end of the fifteenth or beginning of the sixteenth century. These cards, which may be from a minchiate pack, were discovered in a book binding and comprise The Tower, The Star, The Moon, a bizarre rendition of a furry, winged Devil with a second face at his abdomen and clutching two figures, The Chariot and Death.



Collection of Bibliothèque de l'Ecole Nationale Superieure des Beaux-Arts, Paris

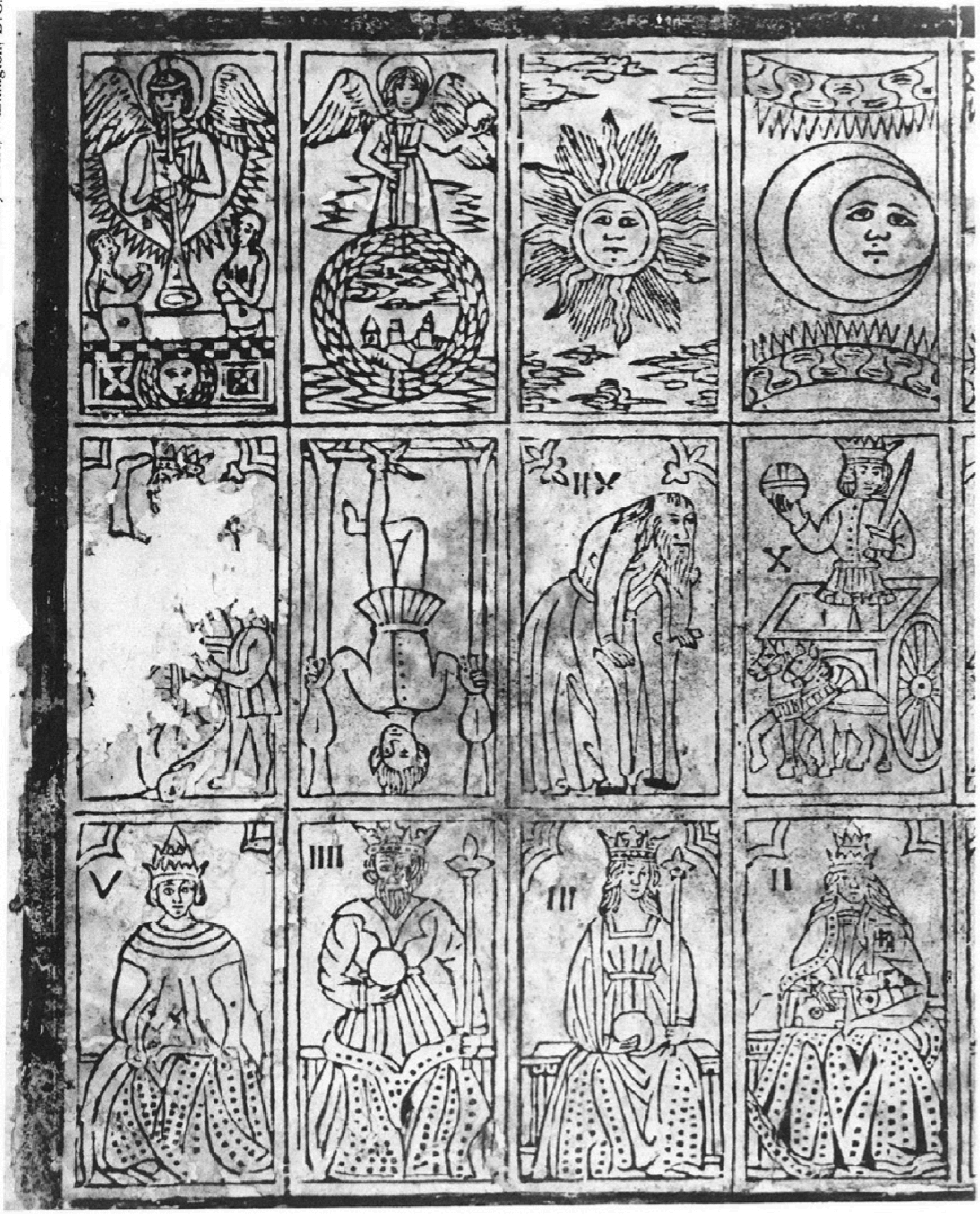
***Tarot or Minchiate Cards** From an uncut sheet of six trumps, circa late fifteenth or early sixteenth century, belonging to the collection of the Bibliothèque de l'Ecole Nationale Supérieure des Beaux-Arts.* Top row: *The Sun depicts a seated female figure, The World shows a mythological god or warrior atop an ornate stone wheel, The Hanged Man.* Bottom row: *The Wheel of Fortune, Judgment and The Hermit or an aged man on crutches.*



Collection of Edmond de Rothschild, Musée du Louvre, Paris

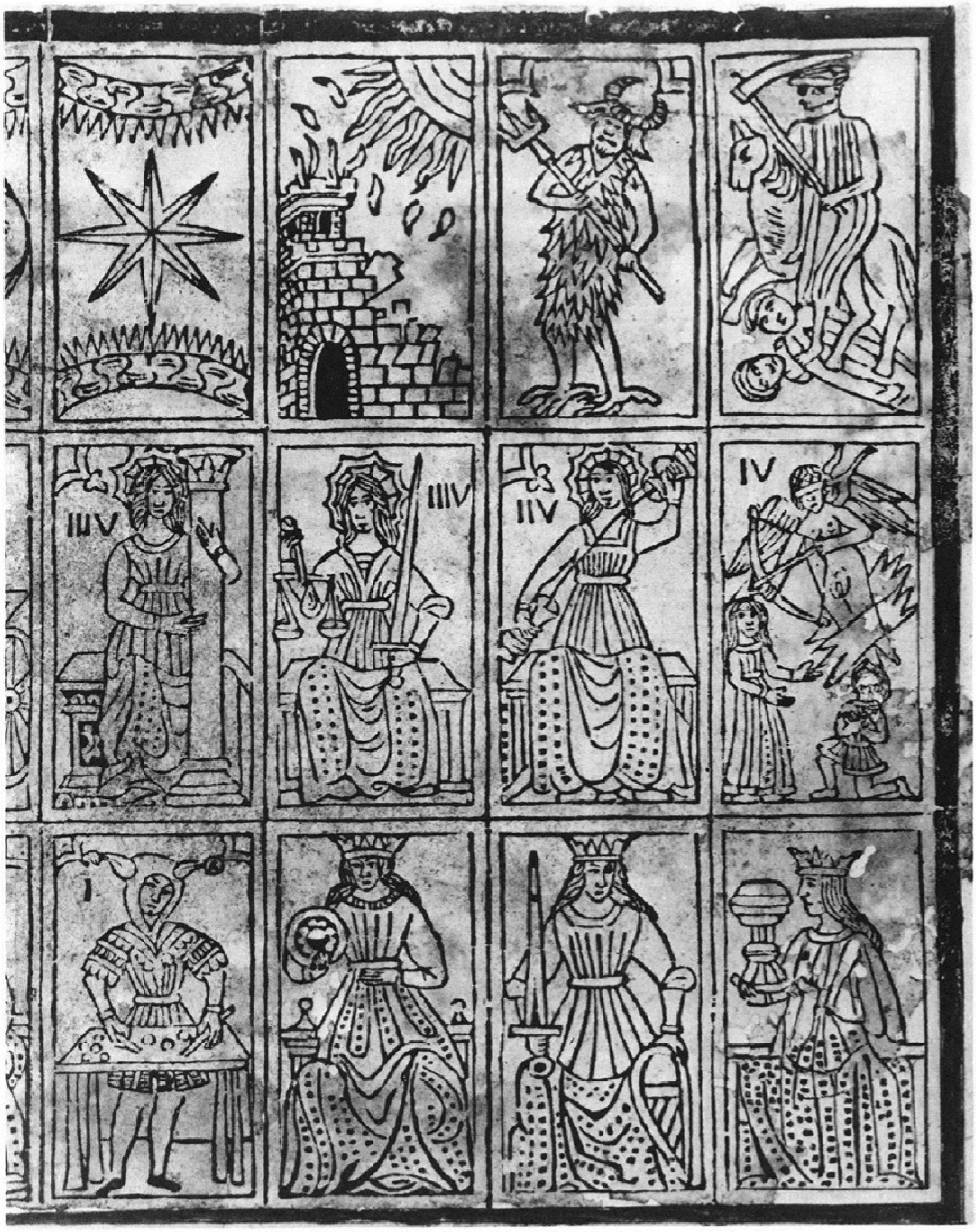
Rothschild Tarot or Minchiate Cards *From an uncut sheet, circa late fifteenth or early sixteenth century, belonging to the Edmond de Rothschild Collection at the Louvre.* Top row: *The Tower contains a large stone structure that fills almost the entire card; The Star is suggestive of the three Magi; The Sun shows two figures holding astronomical objects.* Bottom row: *The Devil is a multifaced winged creature with tail, horns and claws in the act of devouring a human figure; The Chariot reveals a godlike charioteer; the animated lifelike figure of Death sits on a rearing horse and holds a scythe.*

Rosenwald The Rosenwald Collection at the National Gallery of Art, Washington, D.C., possesses an uncut sheet containing twenty-one trump cards (The Fool is lacking) and three queens (the queen of staves is missing) that probably dates from the early sixteenth century. The Magician wears a jester's hat with two ornamental pompons. Strength is depicted by a docile woman standing next to a column instead of the more customary rendition with a lion. The Hanged Man holds a sack in either hand. The awesome Devil has clawed feet; he wears a coarse garment and holds a trident in his hands. This sheet contains several Roman numerals in reverse, as evidenced by "IV" instead of "VI" for The Lovers and "IIV" instead of "VII" for Temperance. There is a duplication of number "IIIV"; it is on both Strength and Justice. It is apparent that this sheet was stenciled incorrectly because another sheet from the same stencil at the Deutsches Spielkarten Museum in Leinfelden contains the images with the correct rendition of Roman numerals.



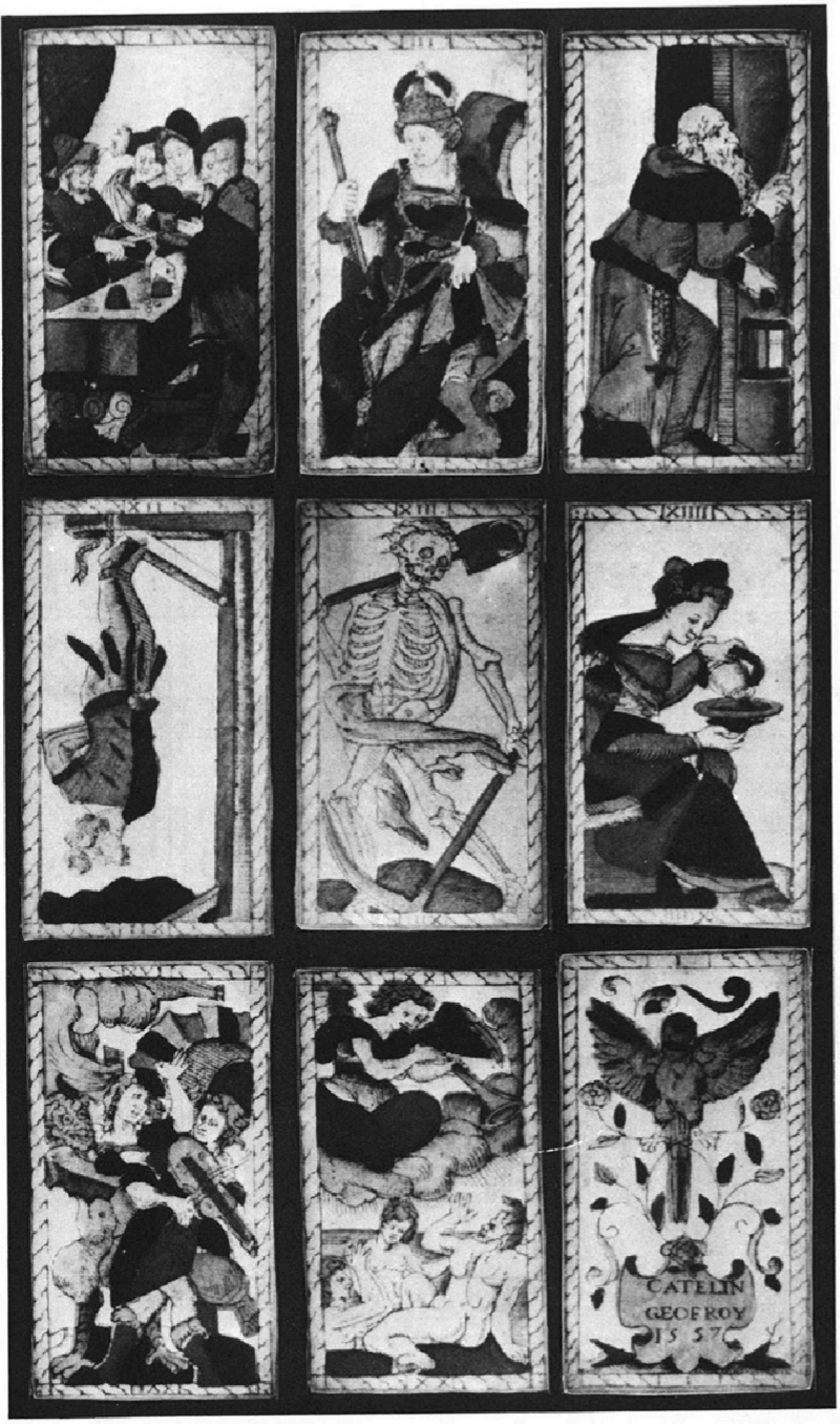
Rosenwald Collection, National Gallery of Art, Washington, D.C.

Rosenwald Tarot Cards *From an uncut sheet dating about the early sixteenth century and belonging to the Rosenwald Collection at the National Gallery of Art, Washington, D.C.* Top row: *Judgment, The World, The Sun, The Moon.* Middle row: *The Wheel of Fortune (?), The Hanged Man, IIX* (sic) *The Hermit, X The Chariot.* Bottom row: V *The Pope, IIII The Emperor, III The Empress, II The Popess.*



Rosenwald Collection, National Gallery of Art, Washington, D.C.

Rosenwald Tarot Cards *From the same uncut sixteenth-century sheet forming part of the Rosenwald Collection at the National Gallery of Art, Washington, D.C.* Top row: *The Star, The Tower, The Devil, Death.* Middle row: *IIIV* (sic) *Strength, IIIV* (sic) *Justice, IIV* (sic) *Temperance, IV* (sic) *The Lovers.* Bottom row: *I The Magician, and the queens of coins, swords and cups.*

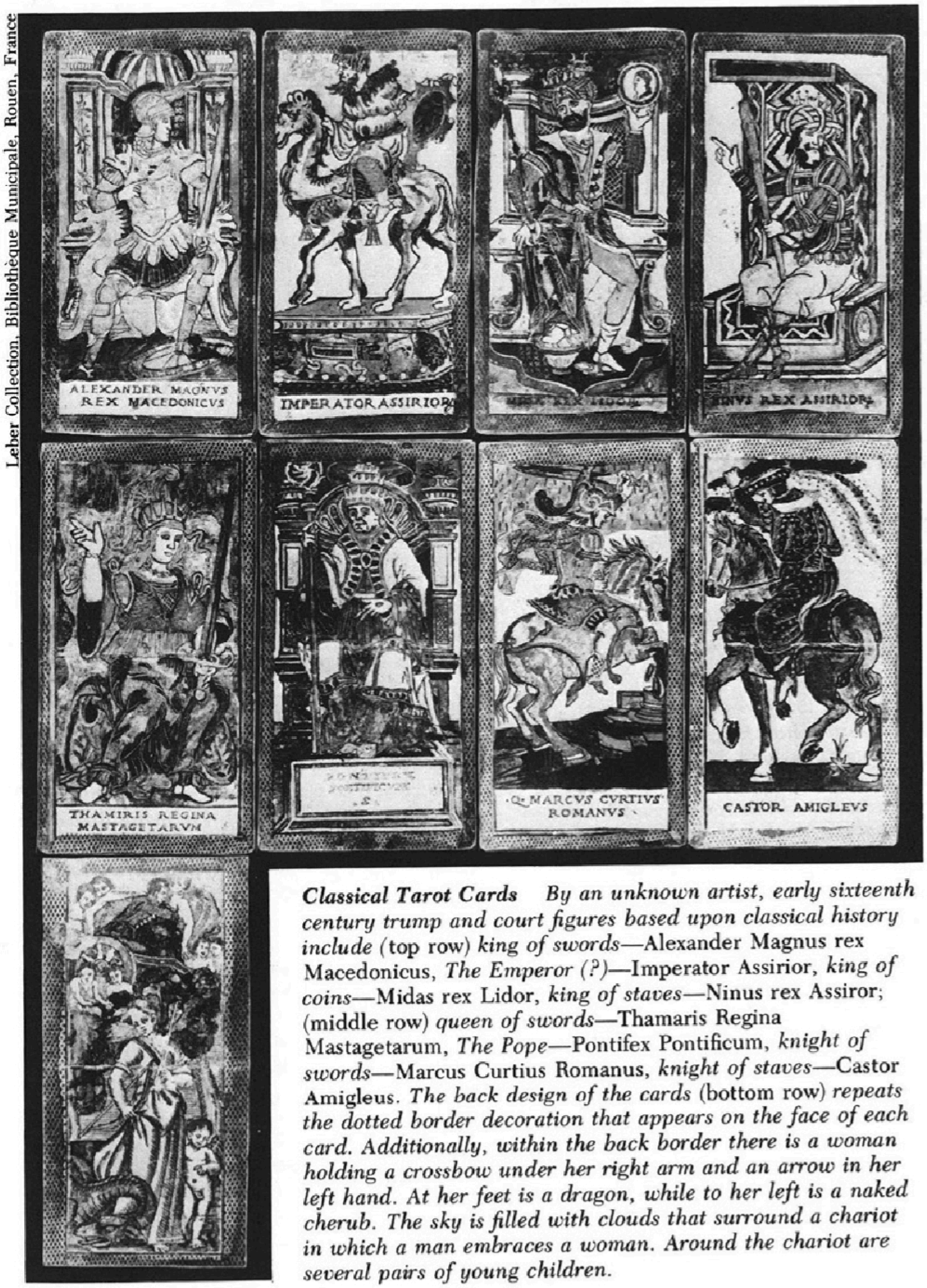


Collection of Museum für Kunsthandwerk, Frankfurt am Main

Catelin Geofroy Tarot Cards *Lyon, dated 1557 as evidenced by the name of the maker and the date on the ace of parrots (cups). Thirty-eight cards remain in this pack, which contains only three suits—lions, parrots and peacocks. The fourth suit was probably monkeys. The Geofroy pack is the earliest set of tarot cards containing numbered Major Arcana; the Roman numerals are in both the top and bottom panels.* Top row: *I The Magician, with three onlookers around his table; III The Empress; IX The Hermit, with a rosary hanging from his waistband.* Middle row: *XII The Hanged Man; XIII Death, with a scythe and a shovel; XIIII Temperance, pouring liquid from an urn into a dish.* Bottom row: *XVI The Tower, with a grotesque figure suggestive of The Devil, and two other figures, one of whom plays the violin in the foreground while a tower burns in the background; XX Judgment; ace of parrots or cups with the inscription "Catelin Geofroy 1557." The cards measure 125 by 68 mm and are printed from woodblocks on thick cardboard and stencil colored by hand.*

Catelin Geofroy The French tarot pack made from woodcuts by Catelin Geofroy and housed at the Museum für Kunsthandwerk, Frankfurt am Main, West Germany, dates from 1557. These are the earliest Major Arcana cards numbered in the sequence that is popular today. The numeral cards in the Geofroy set are copies of Virgil Solis' copperplate cards from 1544, which also featured lions, monkeys, parrots and peacocks as the suit signs. The Geofroy courts contain double-ended identifying letters, such as "R.L." for king of lions, and the pip cards are Arabic numbered and also double-ended.

Municipal Library of Rouen The Municipal Library of Rouen, France, possesses thirty cards from an incomplete tarot pack, probably of Venetian origin and dating from the early sixteenth century, that shows figures from classical history with Latin inscriptions. The cards include Alexander the Great, king of Macedonia, and Midas, legendary Phrygian king who gained fame when Bacchus granted his wish that everything he touched turn to gold. Ninus was the son of Belus, first king of Assyria. Marcus Curtius, the Roman knight, in obedience to an oracle and to save his country, leaped armed and on horseback into a chasm that suddenly opened in the Forum. The Fool contains the inscription *Velim Fundam Dari Mihi* and depicts a fierce soldier dressed in armor and carrying an assortment of barbarous weapons. The full list of trump and court figures bear the inscriptions *Alexander Magnus rex Macedonicus, Imperator Assiriorum, Mida rex Lidorum, Ninus rex Assiriorum, Thamiris Regina Mastagetarum, Pontifex Pontificum, Marcus Curtius Romanus, Castor Amigleus, Perditorum Raptor, Omnium Dominatrix, Rerum Edax, Inclitum Sydus and Achilles Romanus*. The small Arabic numeral on the bottom of each trump card apparently was printed from the original woodcuts. The cards are hand colored and highlighted with gold and silver. The pip cards in the suit of swords depict Roman swords in their scabbards. The pip cards in the suit of staves are represented by branches or stalks. The cup suit is represented by decorative cups. The suit of coins depicts profiles of Roman personages on the face of each coin.

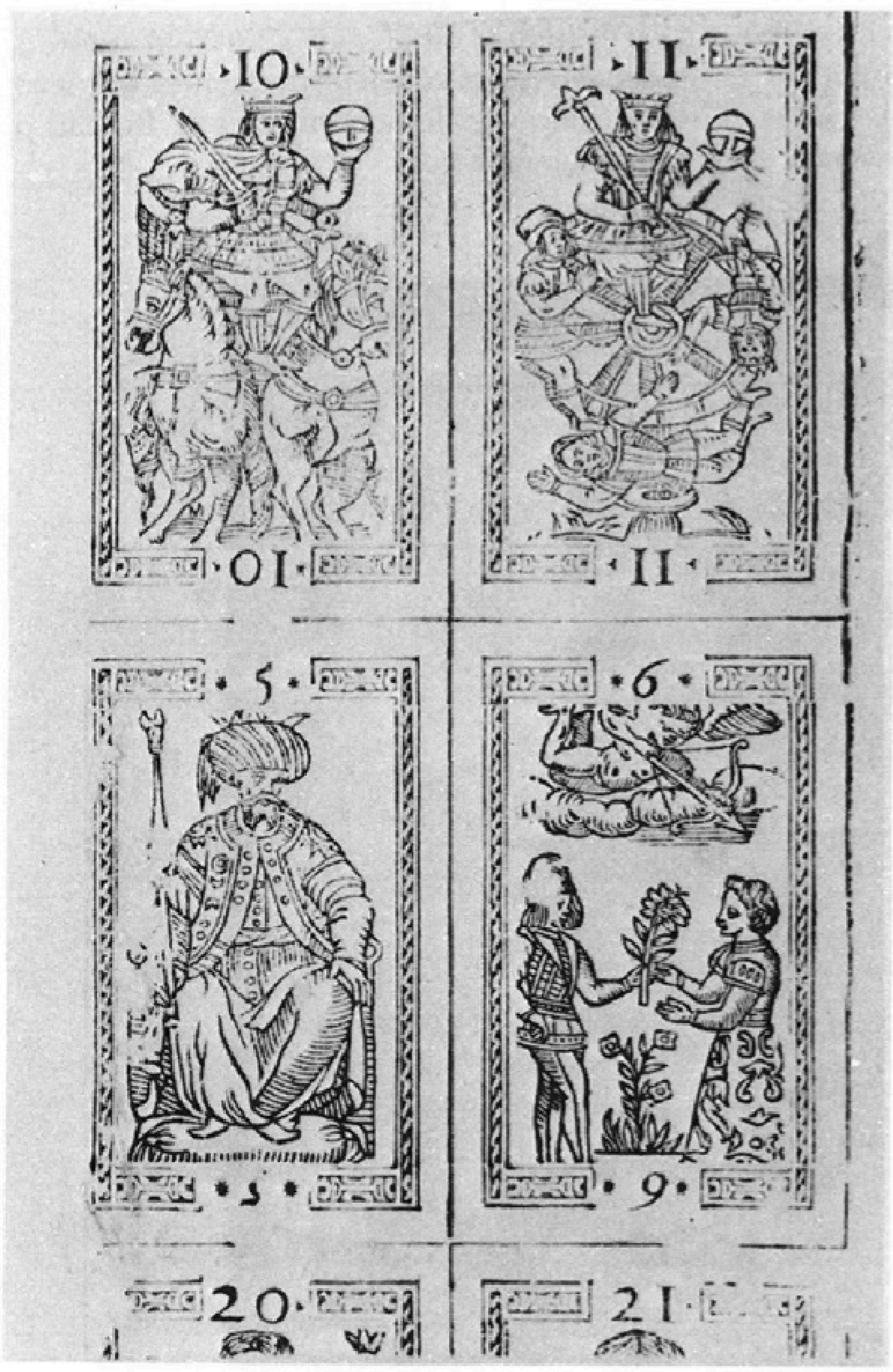


Leber Collection, Bibliothèque Municipale, Rouen, France

Classical Tarot Cards *By an unknown artist, early sixteenth century trump and court figures based upon classical history include* (top row) *king of swords*—Alexander Magnus rex Macedonicus, *The Emperor (?)*—Imperator Assirior, *king of coins*—Midas rex Lidor, *king of staves*—Ninus rex Assiror; (middle row) *queen of swords*—Thamaris Regina Mastagetarum, *The Pope*—Pontifex Pontificum, *knight of swords*—Marcus Curtius Romanus, *knight of staves*—Castor Amigleus. *The back design of the cards* (bottom row) *repeats the dotted border decoration that appears on the face of each card. Additionally, within the back border there is a woman holding a crossbow under her right arm and an arrow in her left hand. At her feet is a dragon, while to her left is a naked cherub. The sky is filled with clouds that surround a chariot in which a man embraces a woman. Around the chariot are several pairs of young children.*

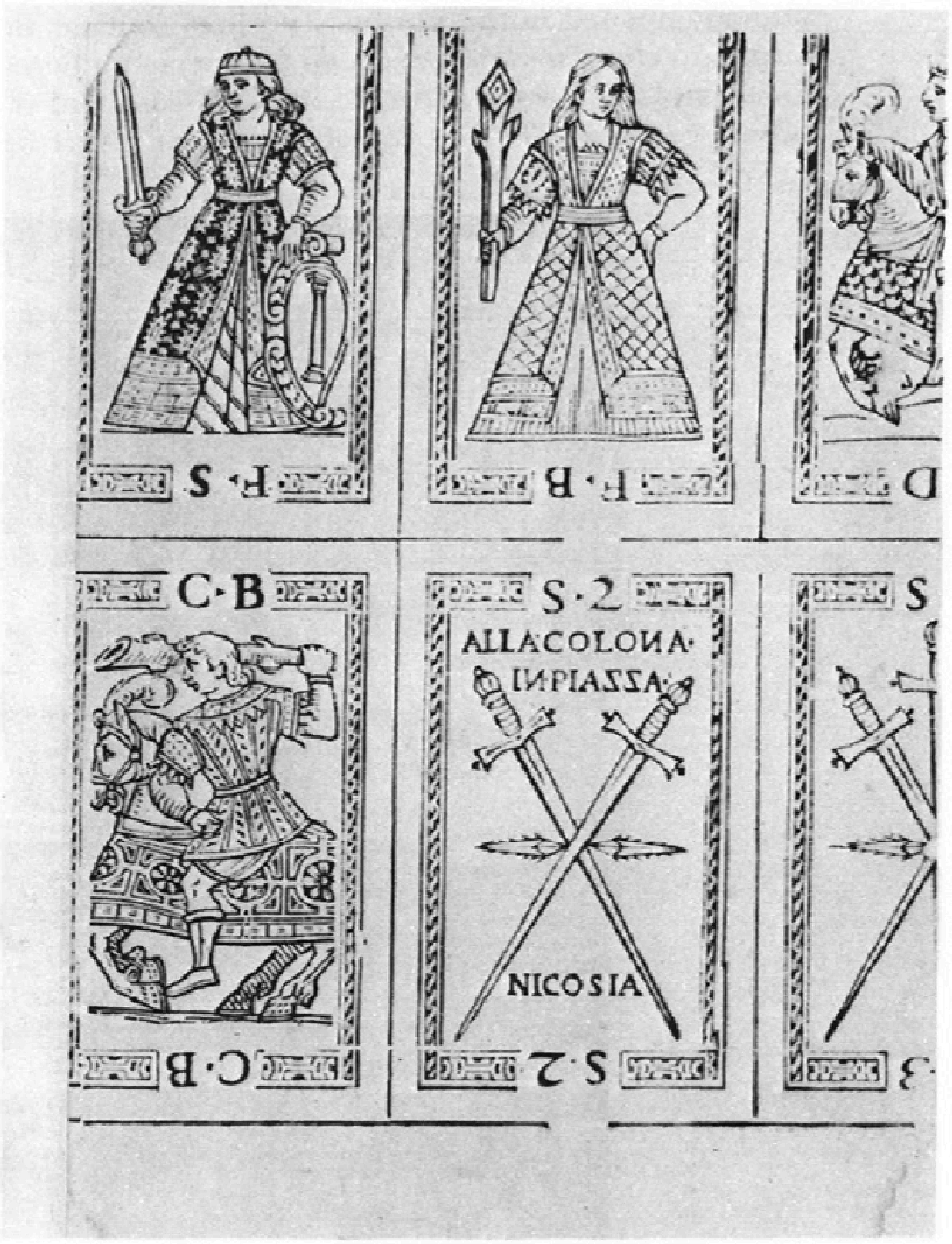
Colonna The Colonna cards are part of two early-seventeenth-century fragmented sheets. The inscription *"Alla Colona in Piazza Nicosia"* appears on the two of swords. Each sheet contains four cards plus a portion of two additional cards. The maker of these cards probably was influenced by the Colonna family of Rome, whose arms appear on the *Fante di Spade.*

Paris Card Maker A seventeenth-century set of Parisian tarot cards by an unknown Paris card maker is owned by the Bibliothèque Nationale, Paris. The cards are interesting for their articulate design and variations from standard tarot pictures.



Collection of the British Museum

Colonna Cards *From two uncut fragmented sheets, circa early seventeenth century. The trump cards with Arabic numbers but no titles are* (top row) *10 The Chariot, 11 Wheel of Fortune;* (middle row) *5 the Sultan, replacing The Hierophant or possibly The Emperor, and 6 The Lovers. Only the numbers 20 and 21 are distinguishable on the remaining two trump cards in the fragmented bottom row.*

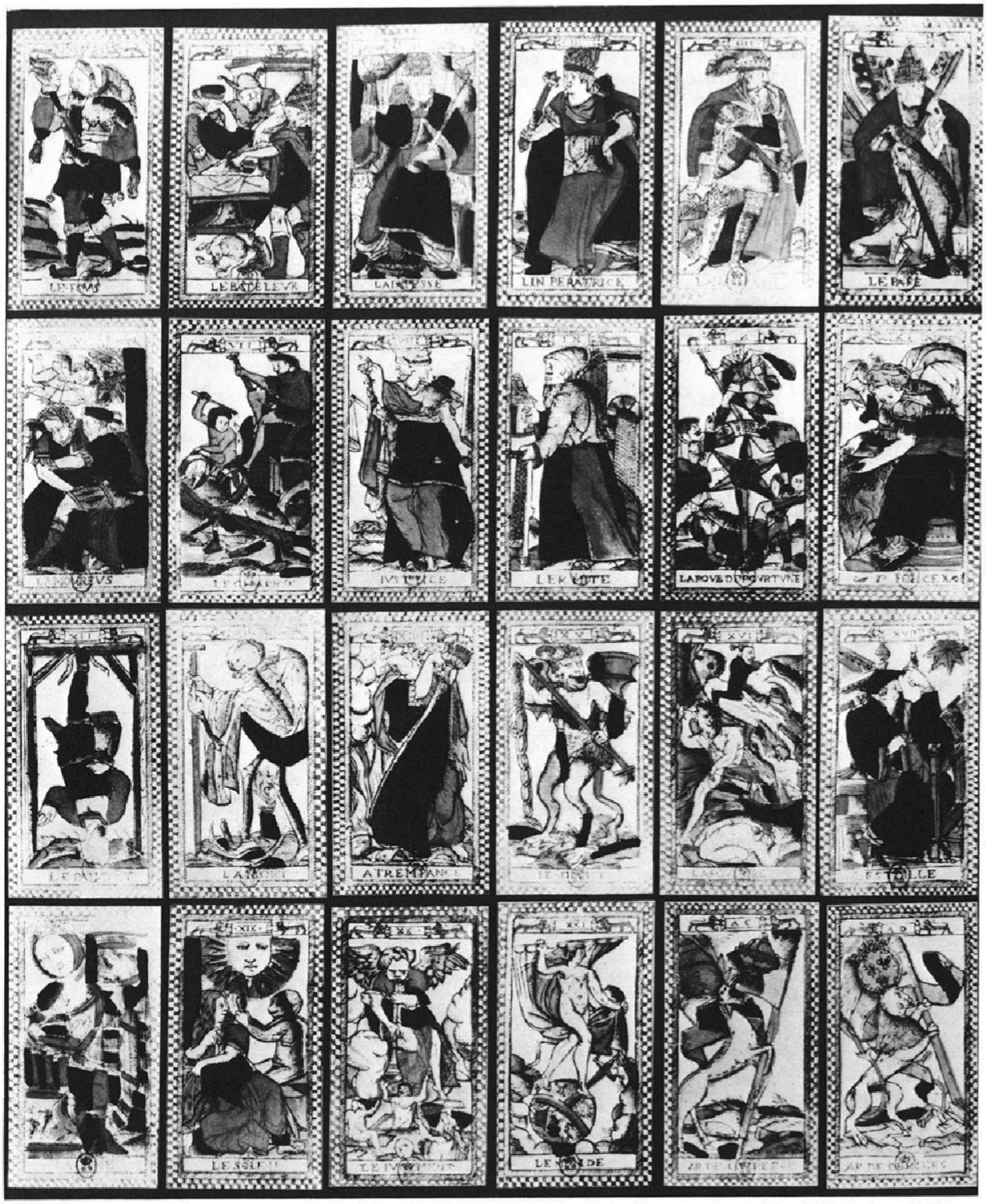


Colonna Cards *The second fragmented Colonna sheet contains court and pip cards with identifying letters and numbers double-ended within the top and bottom borders. The cards shown are* (top row) *FS* Fante di Spade *(page of swords), FB* Fante di Bastoni *(page of staves),* Cavallo di Denari *(knight of coins);* (bottom row) *CB* Cavallo di Bastoni *(knight of staves), S2 two of swords, and S3 three of swords.*

Parisian Tarot Cards *Seventy-eight cards measuring 125 by 69 mm from a seventeenth-century tarot pack by an unknown card maker. The Major Arcana cards are Roman numbered and the card titles, with numerous misspellings, appear in French in a panel at the bottom of each card. All cards in this pack are decorated with an unusual border of repeating black and white squares in two parallel rows. The card numbers on the trumps and the abbreviated letter descriptions on the Minor Arcana cards appear on the top of each card in a small scroll between two facing lions.*

Top row: Le Fou *(The Fool) wears a long conical cap and holds in his hand a puppet head on a short stick; I* Le Bateleur *(The Magician) depicts three figures at a table, each with unusual headdress, and two animals resting nearby; II* La Papesse *(The Popess); III* Linperatrice *(The Empress); IIII* Lanpereur *(The Emperor); V* Le Pape *(The Pope).*

Second row: *VI* L'Amoureus *(The Lovers) depicts a winged Cupid above a male figure, with a fur hat, who embraces a winged female figure; VII* Le Chariot *(The Chariot) is drawn by swans instead of horses; a nude figure holds a rod with a ribbon at its end and another figure, wearing a headdress of leaves, sits on the wagon; VIII* Justice *(Justice) is a blindfolded, two-headed figure holding the scales of justice and an upraised sword; IX* L'Ermite *(The Hermit) wears a long gown and a*



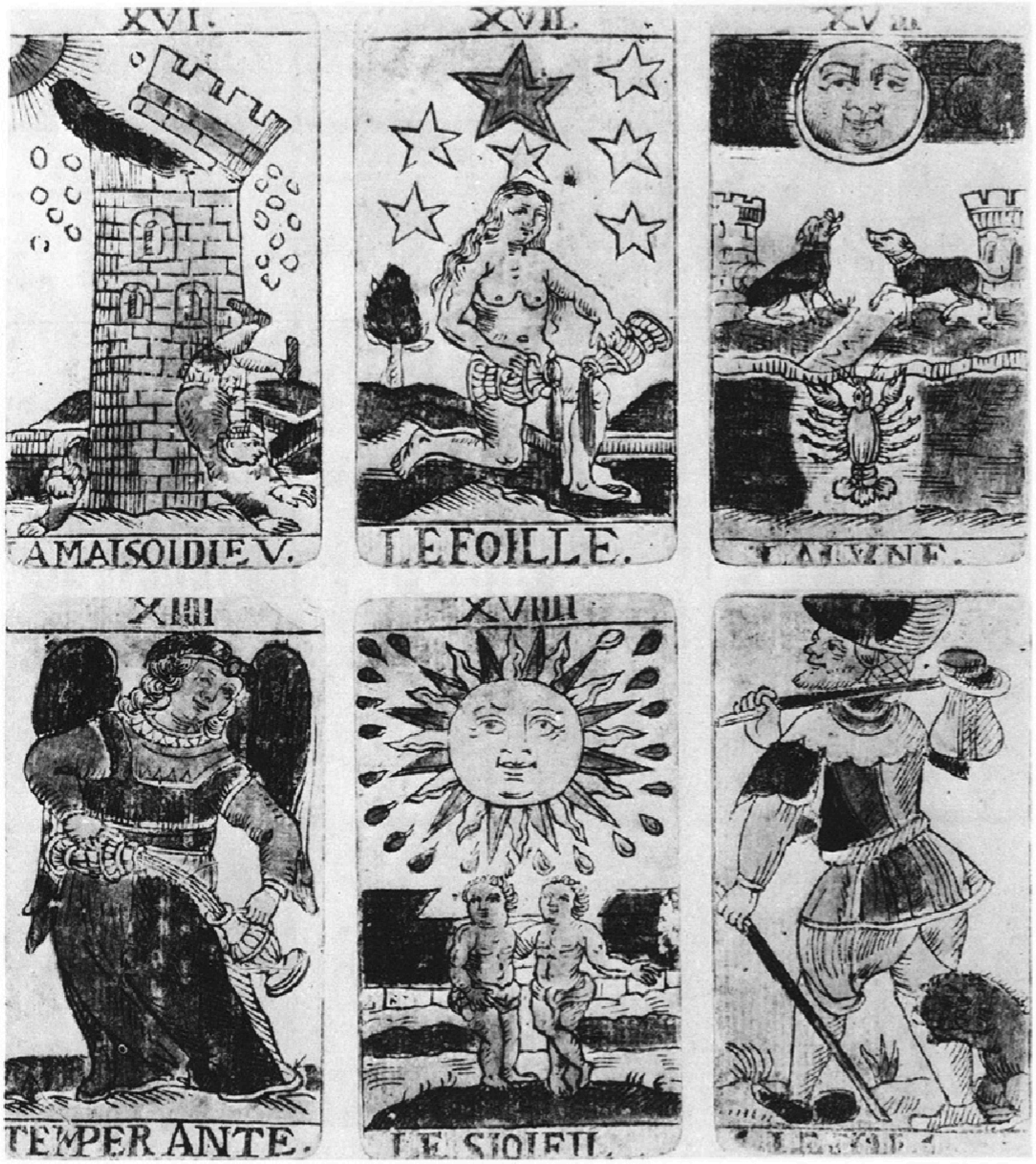
Collection of the Bibliothèque Nationale, Paris

hooded cape, and he holds a rosary in addition to a staff and a lantern; X La Roue de Fourtune *(The Wheel of Fortune) depicts a figure in a short garment and cape standing on top of the wheel while the figure to the left rises, the one to the right descends, and the bottom figure lies on the ground and seems to support the wheel on his chest; XI* La Force *(Strength) depicts a female figure with flowing cape.*

Third row: *XII* Le Pandut *(The Hanged Man); XIII* La Mort *(Death); XIIII* Atrempance *(Temperance); XV* Le Diable *(The Devil) is a hideous winged figure with tail and taloned feet who holds a long rod and link chain; XVI* La Foudre *(Lightning) depicts several figures including a naked figure with an animal's head and another figure crouching on the ground; XVII* L'Estoille *(The Star) depicts an aged, scholarly man wearing a mortarboard and holding a compass.*

Bottom row: *XVIII* La Lune *(The Moon) shows the full face of the moon and several small figures at the bottom of the card; XIX* Le Soleil *(The Sun) depicts an animal, possibly a monkey, holding a mirror in front of a cringing woman while a multirayed sun shines brightly above; XX* Le Jugment (?) *(Judgment); XXI* Le Monde *(The World) depicts a nude figure holding a large cloth behind him while balancing on a replica of the globe topped with the imperial orb;* ar de cupes *(ace of cups)* and ar de deniers *(ace of coins) showing a stag and a lion, respectively, holding a flag bearing the sign of the suit and suggestive of the ten of falcons in the Ambras Hofjagdspiel pack (page 58).*

Joannes Pelagius Mayer A set of German or Swiss tarot cards, circa 1750, made in Constance by Joannes Pelagius Mayer, is housed at the Cincinnati Art Museum.



The John Omwake Playing Card Collection on indefinite loan to the Cincinnati Art Museum from The United States Playing Card Company

Tarot cards from a German or Swiss Pack Made in Constance by Joannes Pelagius Mayer, circa 1750. Atout *titles contain many spelling errors made by illiterate artisans.* Top row: La Maisoi Dieu *(The House of God),* Le Foille *(The Star),* La Lune *(The Moon).* Bottom row: Temperante *(Temperance),* Le Sioieil *(The Sun) and* Le Fol *(The Fool).*

XI

EIGHTEENTH- AND NINETEENTH-CENTURY TAROT DECKS

Tarot of Marseilles There are numerous varieties of the Tarot of Marseilles pack owned by museums and collectors. The Tarot of Marseilles packs, wherever they were produced in Europe, generally bore the titles of the Major Arcana cards in French and continued to use single-headed figures on the trumps and court cards rather than the double-headed figures of Piedmontese Italian packs. Frequently the trump titles were spelled incorrectly. Tarot of Marseilles packs used the Italian suit signs of swords, staves, cups and coins. The maker's name, and the city in which he worked, often appeared within a ribbon on the two of coins. French tarot packs of the eighteenth century include those decks made by J. Jerger, Renault, Cardajat, P. Madenie, J. Dodali, G. Dubesset, J. B. Benois, L. Carey, N. F. Laudier, F. Bouvard and C. Burdel.

Court de Gebelin Court de Gebelin gave strong impetus to the theory that tarot cards were of early Egyptian origin. In his treatise "*Du Jeu des Tarots*" (see page 12) he described the titles and sequence of the Major Arcana cards as follows (numbers in parentheses indicate sequence of Major Arcana in standard tarot packs): The Fool (unnumbered); 1. The Thimble-Rigger (I); 2. The King (IV); 3. The Queen (III); 4. Chief Hierophant or High Priest (V); 5. High Priestess (II); 6. Osiris Triumphant or The Chariot (VII); 7. The Lovers (VI); 8. Force or Strength (XI); 9. Temperance (XIIII); 10. Justice (VIII); 11. Prudence (XII); 12. The Sage or The Seeker of the Truth (VIIII); 13. The Sun (XVIIII); 14. The Moon (XVIII); 15. The Dog Star or Sirius (XVII); 16. Death (XIII); 17. Typhon (XV); 18. The House of God or The Palace of Plutus (XVI); 19. The Wheel of Fortune (X); 20. Creation or The Last Judgment (XX); 21. Time or The World (XXI).

Etteilla Etteilla tarot decks total seventy-eight cards but the sequence and imagery are a departure from standard tarot packs. Etteilla, whose real name was Alliette, was an ardent follower of Court de Gebelin and popularized his unique tarot pack at the end of the eighteenth century.

The Etteilla designs are mostly full-length figures and often the subjects are accompanied by astronomical or astrological signs. Above and below each design is a title, e.g., card number 5 at the top, or *droit*, reads *Voyage* and at the bottom, or *renverse*, is *Terre*. Card number 11 is *La Force* and *Le Souverain*. The cards are numbered in succession from 1 *Etteilla* to 78 *Folie* (The Fool); some packs have the meanings on the face of each card.

Etteilla altered the imagery of the Major Arcana cards. For example, in card number 20, Fortune, the descending Typhon on the left of the wheel is replaced by a man; the ascending Hermanubis on the right is replaced by a small animal, possibly a rabbit or mouse. The traditional sphinx above the wheel becomes an ape perched on the limb of a tree.

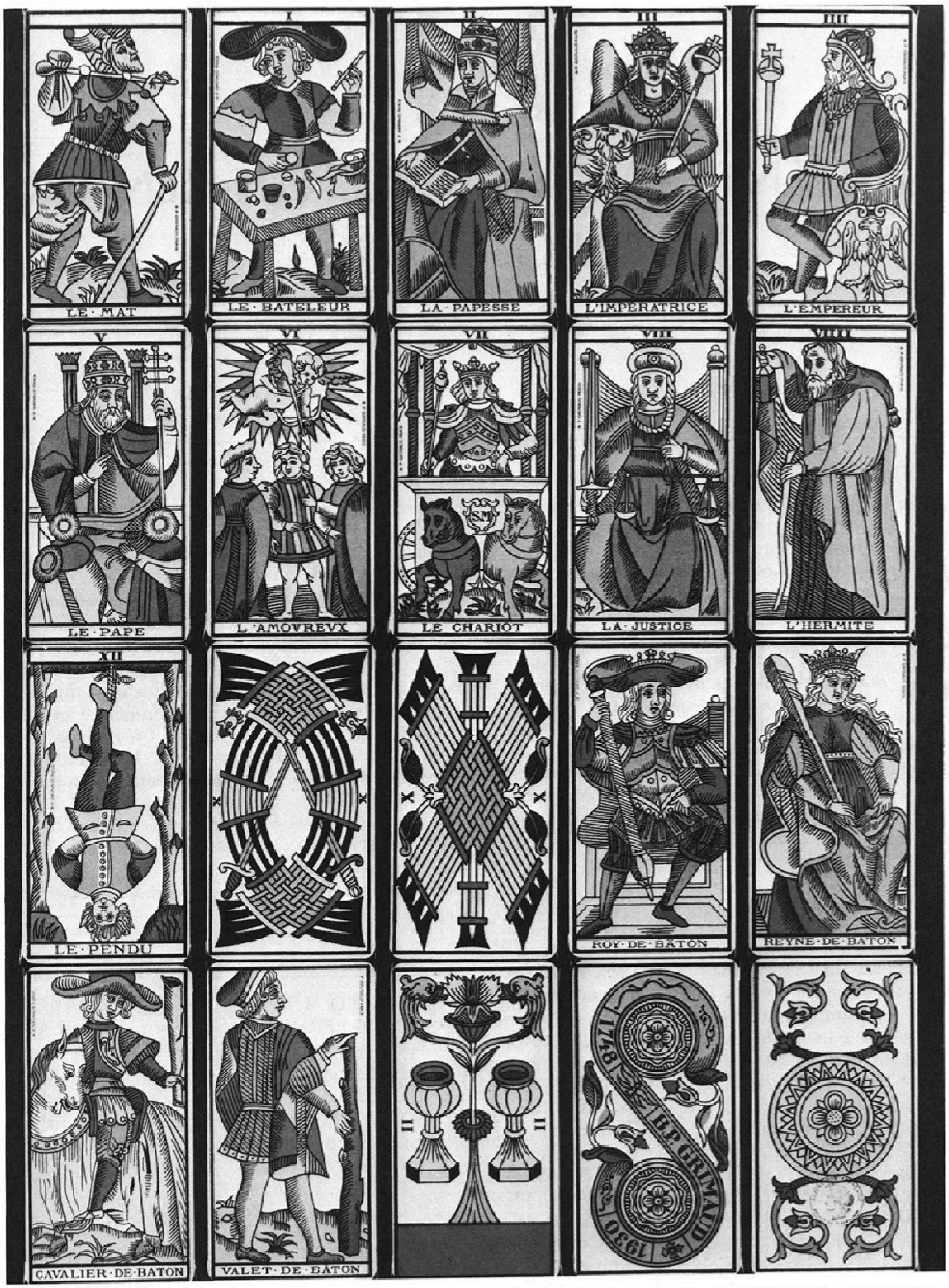
The first twenty-one numbered cards and the last card, number 78, relate to the twenty-two Major Arcana cards of the standard tarot pack.

Seven cards in the Etteilla series represent the seven days of creation:

CARD NO. AND DESCRIPTION	DAY OF CREATION
2 *La Lumière* (Light)	1st Day
4 *Le Ciel* (The Heavens)	2nd Day
3 *Les Plantes* (Plants and Herbs)	3rd Day
6 *Les Astres* (The Sun and Moon)	4th Day
7 *Les Oiseaux et les Poissons* (Birds and Fish)	5th Day
5 *L'Homme et les Quadrupèdes* (Man and Animals)	6th Day
8 *Repos* (Repose after creation)	7th Day

These cards are followed by the four cardinal virtues:

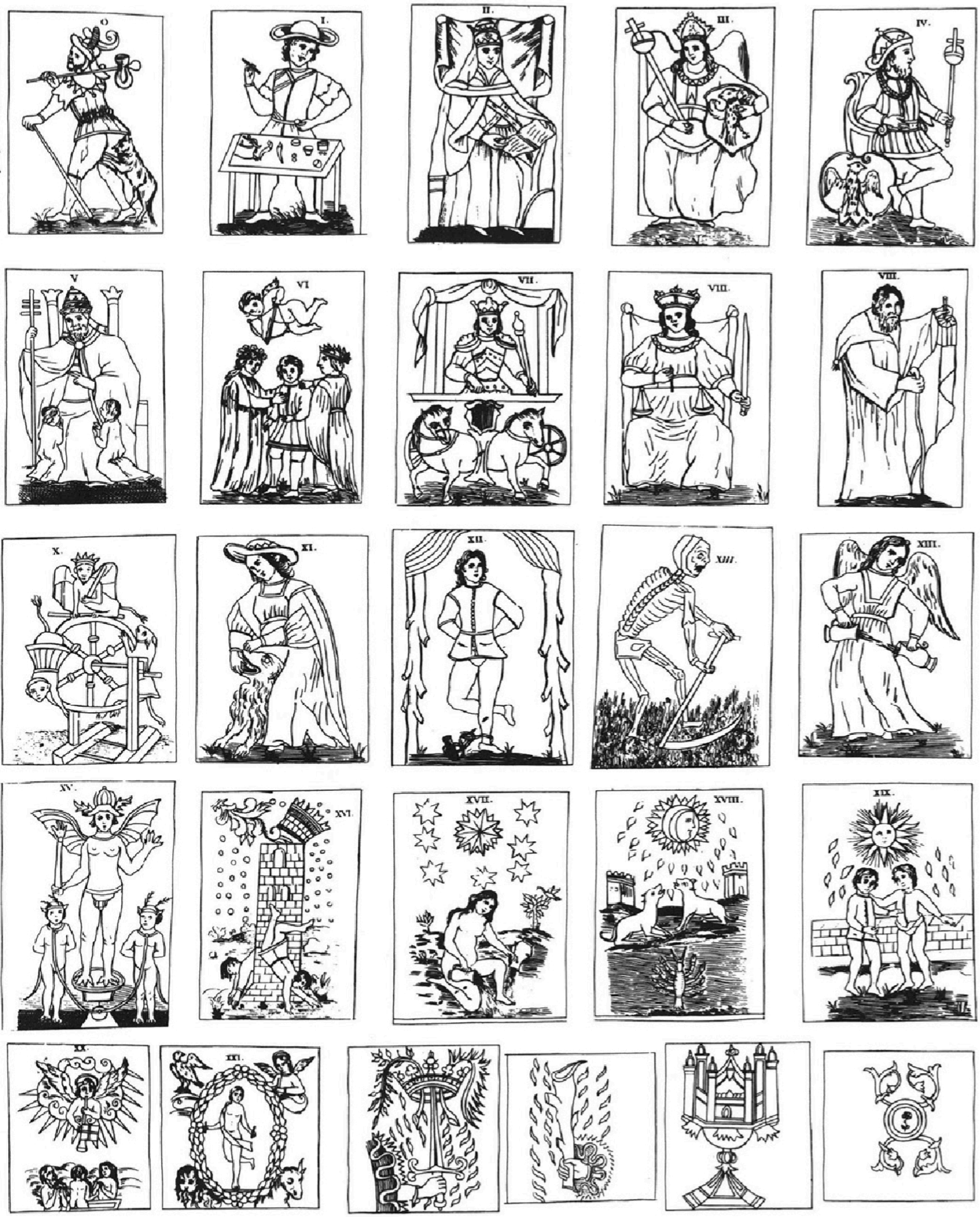
9 *La Justice*
10 *La Tempérance*
11 *La Force*
12 *La Prudence*


I
II
III
IIII
LE · MAT
LE · BATELEUR
LA · PAPESSE
L'IMPERATRICE
L'EMPEREUR
V
VI
VII
VIII
VIIII
LE · PAPE
L'AMOVREVX
LE · CHARIOT
LA · JUSTICE
L'HERMITE
XII
LE · PENDU
ROY · DE · BATON
REYNE · DE · BATON
1748
B.P. GRIMAUD
1930
CAVALIER · DE · BATON
VALET · DE · BATON

Collection of the author

Tarot of Marseilles *Published by B. P. Grimaud, Paris, in 1930. On the two of coins is "1748," the year Grimaud published its first deck of cards. The titles of the Major Arcana and court cards are in French. Cards II and V use the titles* La Papesse *and* Le Pape *for Female Pope and Pope, respectively; these titles were later changed at the behest of the Church to Junon and Jupiter and The High Priestess and Hierophant, respectively.* Top row: Le Mat *(The Fool), I* Le Bateleur *(The Magician), II* La Papesse *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Empereur *(The Emperor).* Second row: *V* Le Pape *(The Pope), VI* L'Amoureux *(The Lovers), VII* Le Chariot *(The Chariot), VIII* La Justice *(Justice), VIIII* L'Hermite *(The Hermit).* Third row: *XII* Le Pendu *(The Hanged Man), ten of swords, ten of batons or staves,* Roy de Baton *(king of batons),* Reyne de Baton *(queen of batons).* Bottom row: Cavalier de Baton *(knight of batons),* Valet de Baton *(page of batons), two of cups, two of coins with the inscription "1748 B. P. Grimaud 1930," ace of coins.*

Reprinted from "Du Jeu des Tarot" in *Monde Primitif* by A. Court de Gebelin



Court de Gebelin Tarots *Illustrations of the twenty-two Major Arcana and four aces from* "Du Jeu des Tarots" *contained in Volume 9 of Court de Gebelin's* Monde Primitif, *1787. In card No. XII The Hanged Man is shown balanced on one leg and tied to a stake, suggesting the virtue Prudence. The Hermit is incorrectly numbered VIII instead of VIIII and Temperance is incorrectly shown as XIII instead of XIIII.* Top row: *The Fool, I The Magician, II The High Priestess, III The Queen, IV The King.* Second row: *V Chief Hierophant or High Priest, VI The Lovers, VII Osiris Triumphant or The Chariot, VIII Justice, VIIII The Sage or The Seeker of the Truth.* Third row: *X The Wheel of Fortune, XI Force, XII Prudence, XIII Death, XIIII Temperance.* Fourth row: *XV Typhon, XVI The House of God or The Palace of Plutus, XVII The Dog Star, XVIII The Moon, XIX The Sun.* Bottom row: *XX Creation or The Last Judgment, XXI Time or The World, ace of swords, ace of staves, ace of cups, ace of coins.*

Finally, there are ten cards that signify important aspects of human life:

13 *Mariage* (Marriage): The High Priest—union.
14 *Force Majeure* (Major Force): Satan or The Devil—superior force.
15 *Maladie* (Malady: The Magician—malady.
16 *Le Jugement* (Judgment): The Last Judgment—judgment.
17 *Mortalité* (Mortality): Death—destruction.
18 *Traitre* (Treason): The Hermit—hypocrisy.
19 *Misère* (Misery): The Shattered Temple—imprisonment.
20 *Fortune* (Fortune): Fortune's Wheel—augmentation.
21 *Dissension* (Dissension): African Despot—arrogance.
78 *Folie* (Folly): Folly or The Alchemist—Folly.

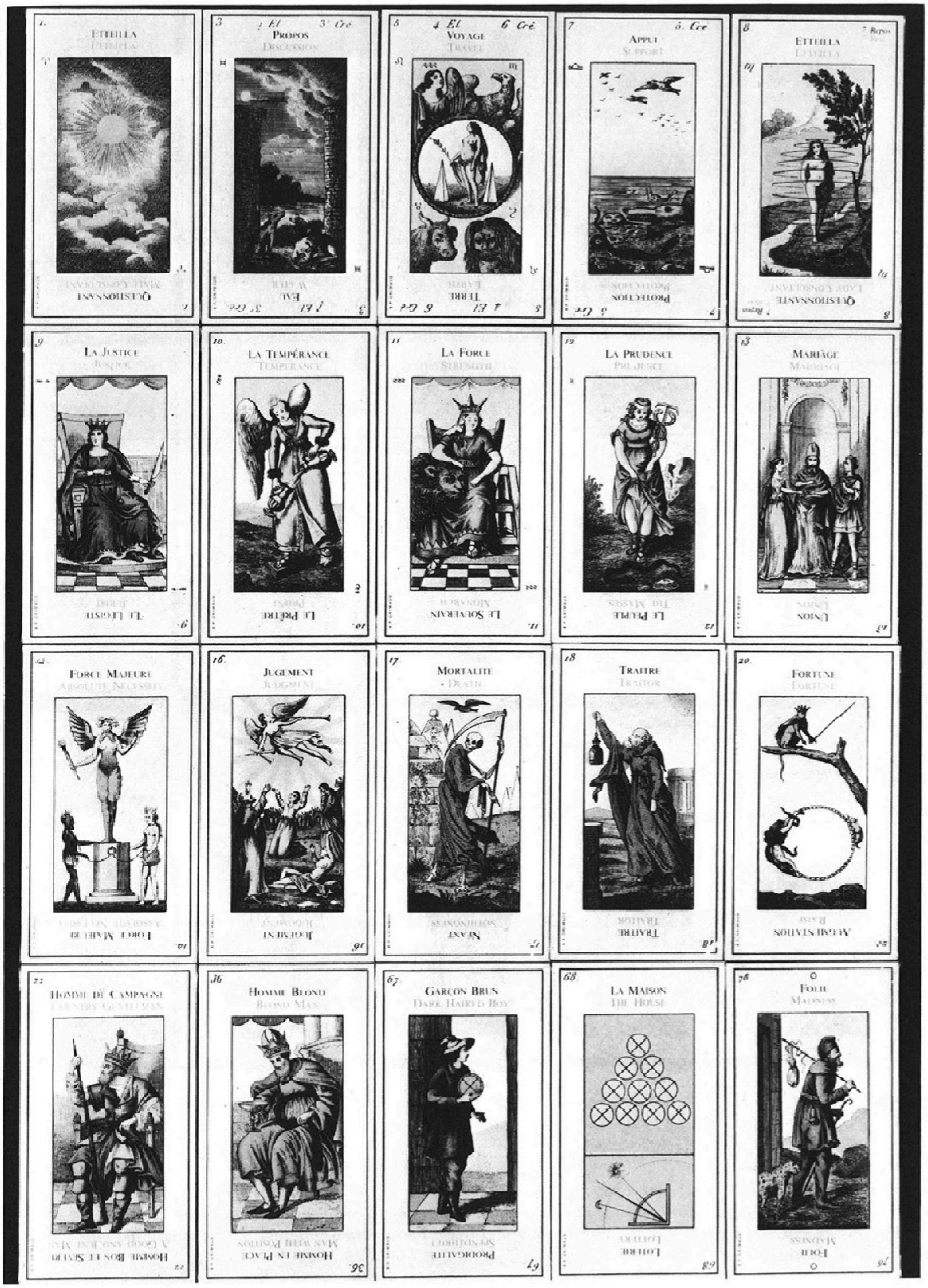
The fifty-six Minor Arcana cards of the Etteilla pack comprise cards numbered 22 to 77 as follows:

4 Kings	Nos. 22, 36, 50, 64
4 Queens	Nos. 23, 37, 51, 65
4 Knights	Nos. 24, 38, 52, 66
4 Pages	Nos. 25, 39, 53, 67
4 Tens	Nos. 26, 40, 54, 68
4 Nines	Nos. 27, 41, 55, 69
4 Eights	Nos. 28, 42, 56, 70
4 Sevens	Nos. 29, 43, 57, 71
4 Sixes	Nos. 30, 44, 58, 72
4 Fives	Nos. 31, 45, 59, 73
4 Fours	Nos. 32, 46, 60, 74
4 Threes	Nos. 33, 47, 61, 75
4 Twos	Nos. 34, 48, 62, 76
4 Aces	Nos. 35, 49, 63, 77

Etteilla believed himself a learned professor of cartomancy and an interpreter of the hieroglyphics of the Book of Thoth. He made a detailed study of the ancient sciences and published many volumes dealing with cartomancy, interpretation of dreams and visions, and numerology.

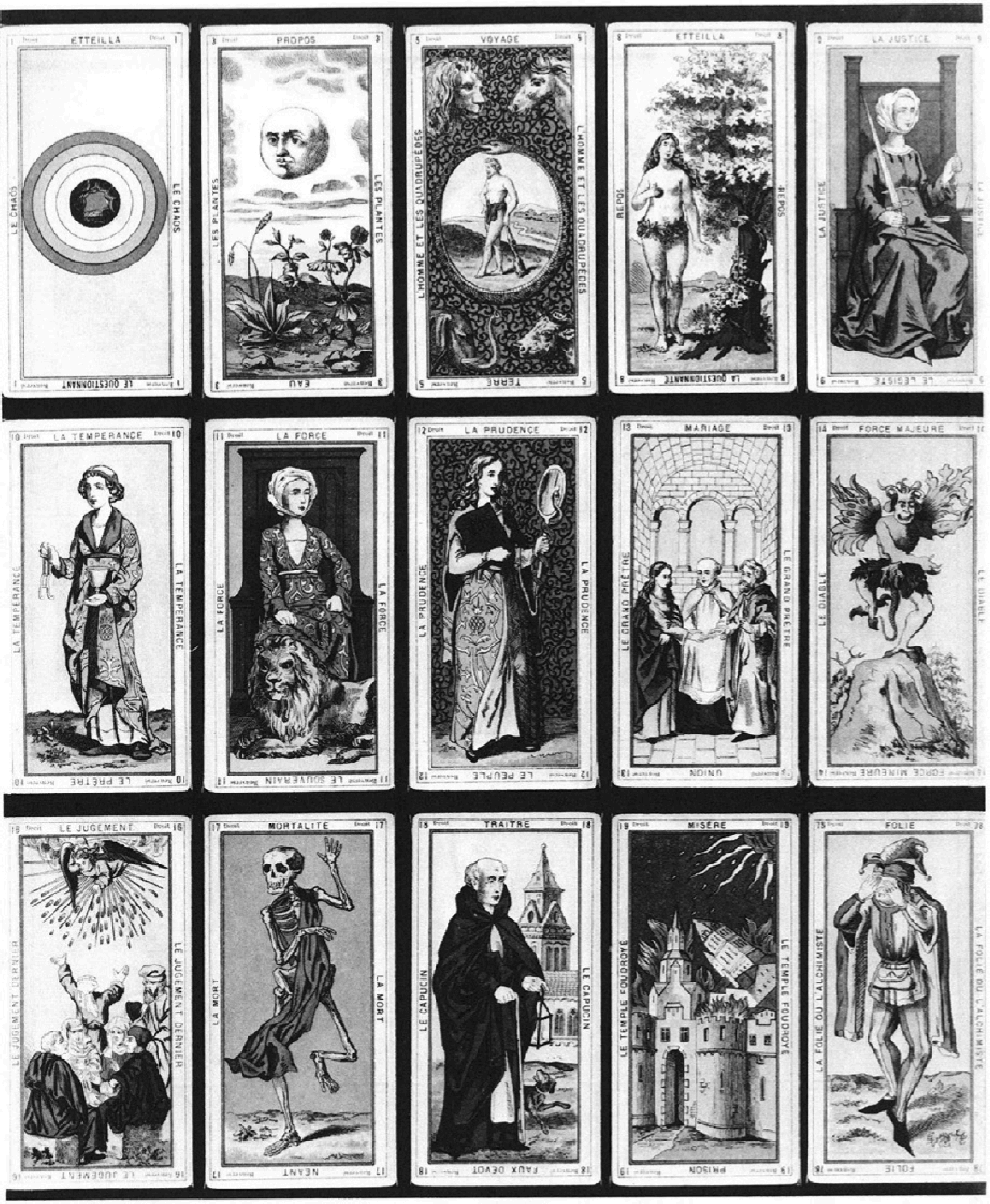
COMPARISON OF ETTEILLA TAROT CARDS WITH STANDARD TAROT TRUMPS

ETTEILLA TAROT PACK	*STANDARD TAROT TRUMPS*
1 Etteilla *(Le Questionnant)*	V *Le Pape* or Jupiter (Hierophant)
2 *Eclaircissement*	XVIIII *Le Soleil* (The Sun)
3 *Propos*	XVIII *La Lune* (The Moon)
4 *Depouillement*	XVII *L'Etoile* (The Star)
5 *Voyage*	XXI *Le Monde* (The World)
6 *La Nuit*	III *L'Impératrice* (The Empress)
7 *Appui*	IIII *L'Empereur* (The Emperor)
8 *Etteilla (La Questionnante)*	II *La Papesse* or *Junon* (The High Priestess)
9 *La Justice*	VIII *La Justice* (Justice)
10 *La Tempérance*	XIIII *La Tempérance* (Temperance)
11 *La Force*	XI *La Force* (Strength)
12 *La Prudence*	XII *Le Pendu* (The Hanged Man)
13 *Mariage*	VI *L'Amoreux* (The Lovers)
14 *Force Majeure*	XV *Le Diable* (The Devil)
15 *Maladie*	I *Le Bataleur* (The Magician)
16 *Jugement*	XX *Le Jugement* (Judgment)
17 *Mortalité*	XIII *La Mort* (Death)
18 *Traitre*	VIIII *L'Ermite* (The Hermit)
19 *Misère*	XVI *La Maison de Dieu* (The House of God)
20 *Fortune*	X *La Roue de Fortune* (The Wheel of Fortune)
21 Dissension	VII *Le Chariot* (The Chariot)
78 Folie	*Le Mat* (The Fool)


Etteilla
Propos
Voyage
Appui
Etteilla
La Justice
La Tempérance
La Force
La Prudence
Mariage
Force Majeure
Jugement
Mortalite
Traitre
Fortune
Homme de Campagne
Homme Blond
Garçon Brun
La Maison
Folie

Collection of the author

Etteilla Tarot Cards *Numbered in sequence from 1* Etteilla *to 78* Folie. *The standard and reverse titles and meanings of each card are double-ended above and below each picture. Even the card designs that resemble those of standard tarot decks vary significantly, such as 5 Voyage, a nude figure within a circle between two sailboats, similar to The World in standard packs. Etteilla's card 13* Mariage *depicts an actual marriage ceremony. Card 68* La Maison *(The House) represents the ten of coins and indicates the layout of the pip cards with the suit sign in a large rectangle above the smaller panel that often contains astrological or other symbols.*

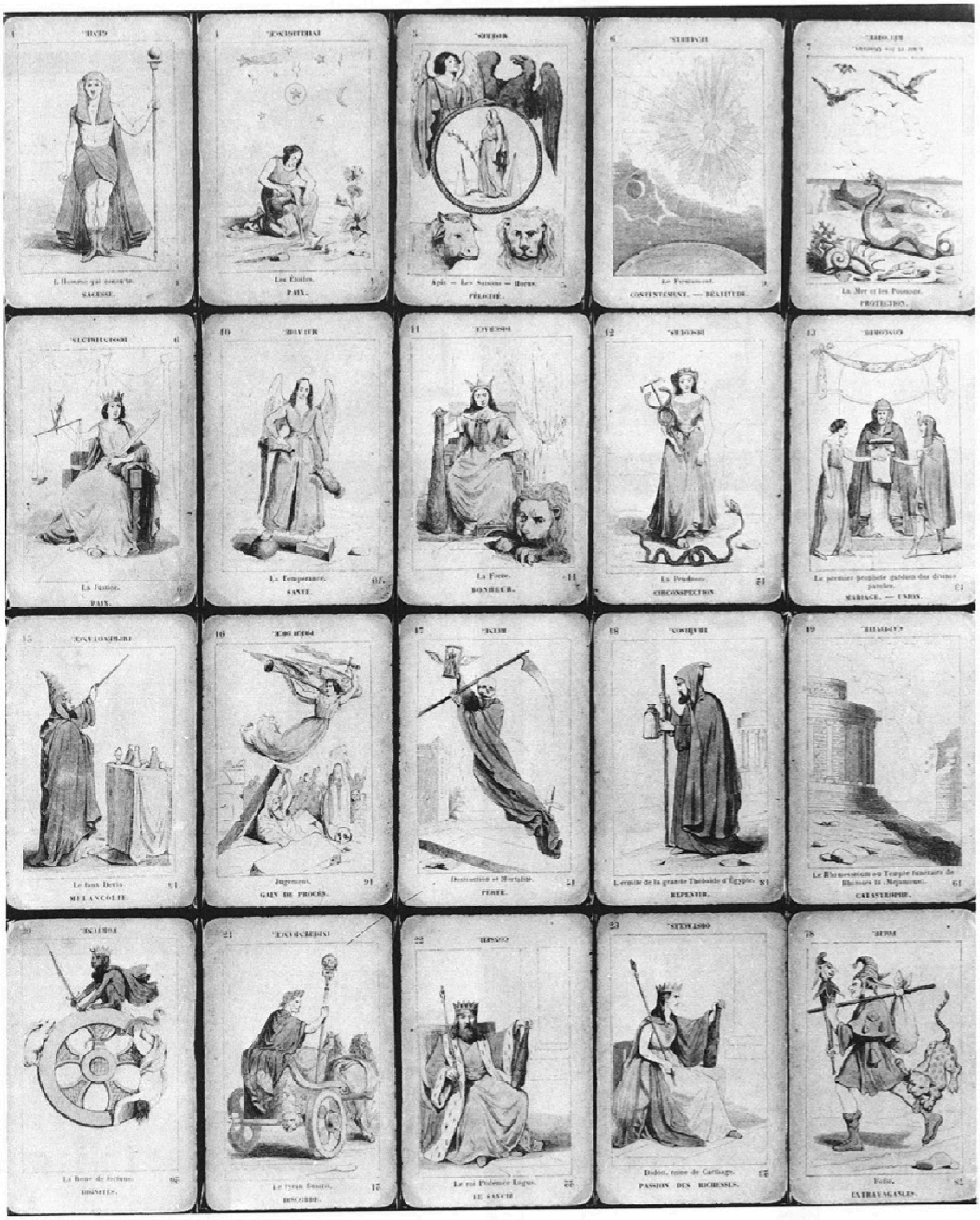

ETTEILLA
LE CHAOS
LE QUESTIONNANT
PROPOS
LES PLANTES
EAU
VOYAGE
L'HOMME ET LES QUADRUPÈDES
TERRE
ETTEILLA
REPOS
LE QUESTIONNANT
LA JUSTICE
LE LÉGISTE
LA TEMPÉRANCE
LE PRÊTRE
LA FORCE
LE SOUVERAIN
LA PRUDENCE
LE PEUPLE
MARIAGE
LE GRAND PRÊTRE
UNION
FORCE MAJEURE
LE DIABLE
FORCE MINEURE
LE JUGEMENT
LE JUGEMENT DERNIER
MORTALITÉ
LA MORT
NÉANT
TRAITRE
LE CAPUCIN
FAUX DÉVOT
MISÈRE
LE TEMPLE FOUDROYÉ
PRISON
FOLIE
LA FOLIE OU L'ALCHIMISTE

Collection of the author

Etteilla Tarot Cards, circa Nineteenth Century *These cards are more ornate than the standard Etteilla tarot designs.* Top row: *Card no. 1 is a sphere, suggesting the solar system; 3 is a face in the cloudy sky; 5 contains an ornate border design surrounding an oval picture with male figure leaning against a club; 8 suggests Eve and the Garden of Eden; 9 is Justice as a frugal woman with sword and scales.* Middle row: *10 depicts Temperance in a gown of ornate patterns holding a large cup in her left hand and a bit and bridle to restrain and temper activity in her right hand; 11 shows Strength as a seated figure with a lion resting at her feet; 12 is Prudence, also wearing an ornate long gown and admiring herself in a hand mirror; 13 depicts a marriage ceremony; 14 is a fierce, even hideous, Devil with unkempt feathered wings and snake tail.* Bottom row: *16 Judgment portrays a winged angel hovering above a cluster of people of whom only one raises his hands in prayer; 17 is Death; 18 The Traitor or Capucin is similar to The Hermit; 19 depicts a walled city aflame; the final card in the deck, 78 The Fool shows a court jester with hands cupped over his eyes as if to emphasizè that he does not know where and in what direction he is going.*

Etteilla (?) Tarot Cards, circa Nineteenth Century *The general designs in this tarot pack, probably dating from the nineteenth century, are suggestive of Etteilla cards and the cards are numbered in sequence from 1 through 78. However, the sequence of the cards and titles does not follow that of the typical Etteilla packs. The card titles and descriptions shown and the standard-type tarot cards to which they seem to apply are as follows.*

Collection of the author



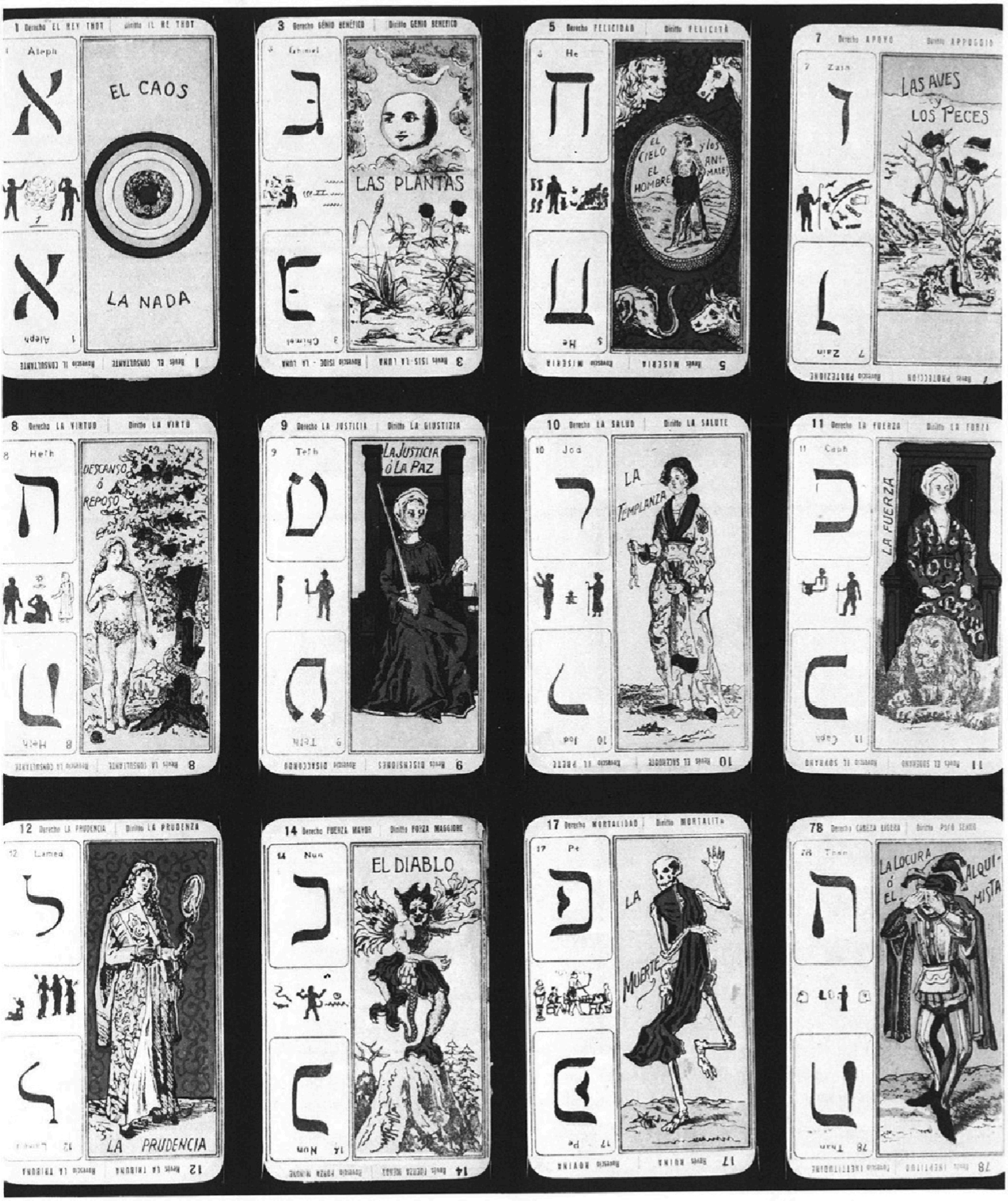
Top row: *1* L'Homme qui consulte, Sagesse *(reversed*—Génie)—*an Egyptian figure appears on this card rather than the usual sun and sky or circular universe; 4* Les Etoiles, Paix *(reversed*—Intelligence)—*suggestive of Temperance; 5* Apis, Les Saisons—Horus, Felicité *(reversed*—Misères)—*The World and The Universe; 6* Le Firmament, Contentement—Béatitude *(reversed*—Ténèbres)—*The Sun; 7* La Mer et les Poissons, *Protection (reversed*—Réussite, L'air et les Oiseaux).

Second row: *9* La Justice, Paix *(reversed*—Dissentiments)—*Justice; 10* La Tempérance, Santé *(reversed*—Maladie)—*Temperance; 11* La Force, Bonheur *(reversed*—Disgrace)—*Strength or Force; 12* La Prudence, Circonspection *(reversed*—Discours); *13* Le premier prophète gardien des divines paroles, Mariage—Union *(reversed*—Concorde)—*The Lovers or Marriage.*

Third row: *15* Le faux Devin, Mélancolie *(reversed*—Imprévoyance)—*The Magician; 16* Jugement, Gain de Procès *(reversed*—Préjudice)—*Judgment; 17* Destruction et Mortalité, Perte *(reversed*—Ruine)—*Death; 18* L'ermite de la grande Thébaide d'Égypte, Repentir *(reversed*—Trahison)—*The Hermit; 19* La Rhamesseium ou Temple funéraire de Rhamses II (Mejamoun), Catastrophe *(reversed*—Captivité)—*The Tower.*

Bottom row: *20* La Roue de fortune, Dignité. *(reversed*—Fortune)—*The Wheel of Fortune; 21* Le tyran Busiris, *Discorde (reversed*—Indépendence)—*The Chariot; 22* Le roi Ptolemée Lagus, Le Savoir *(reversed*—Conseil)—*king of batons; 23* Didon, reine de Carthage, Passion des Richesses *(reversed*—Obstacles)—*queen of batons; 78* Folie, Extravagances *(reversed*—Folie)—*The Fool.*

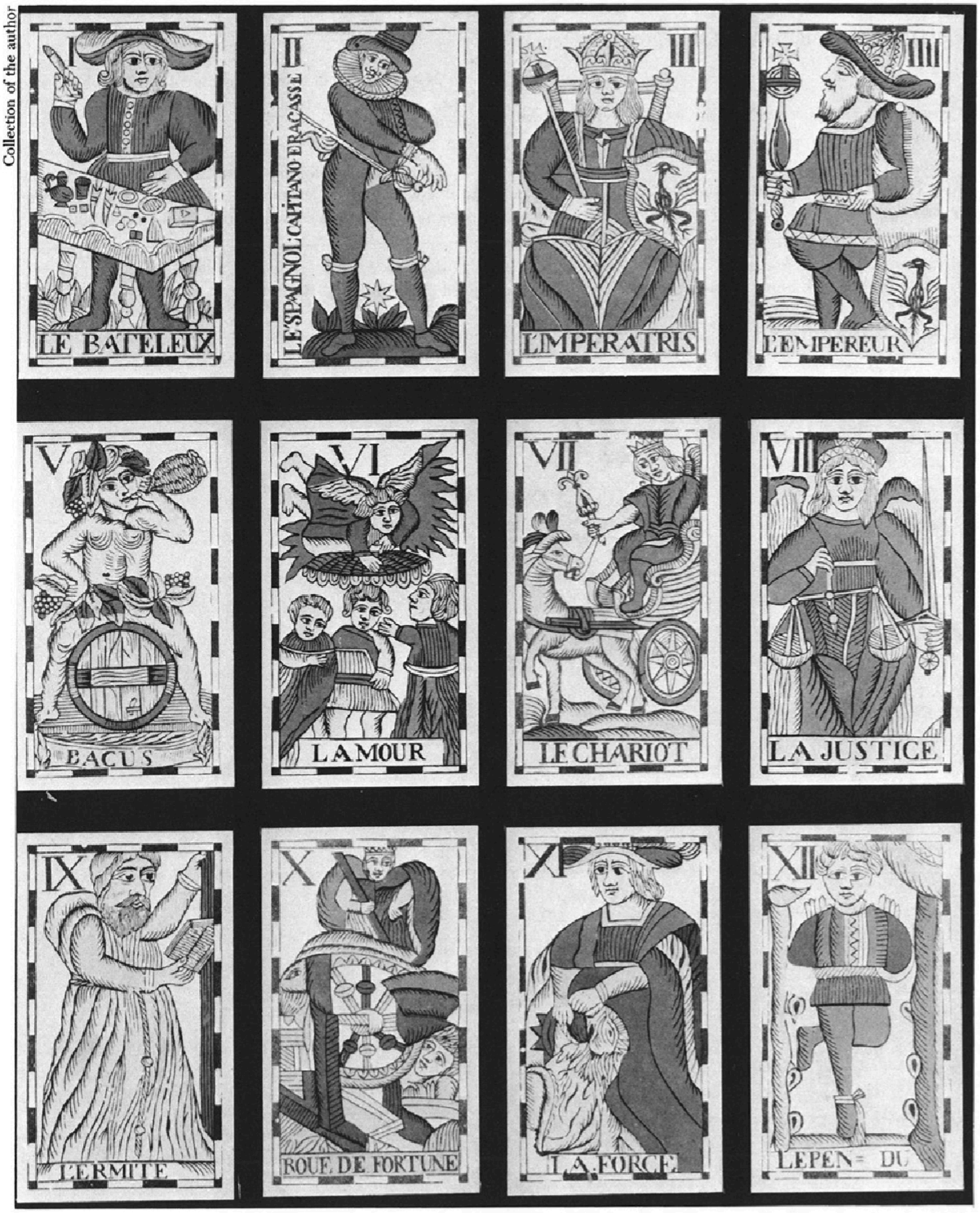
Collection of the author


EL CAOS
LA NADA
LAS PLANTAS
EL CIELO EL HOMBRE y los ANIMALES
LAS AVES y LOS PECES
DESCANSO ó REPOSO
LA JUSTICIA ó LA PAZ
LA TEMPLANZA
LA FUERZA
LA PRUDENCIA
EL DIABLO
LA MUERTE
LA LOCURA ó EL ALQUIMISTA

Etteilla Tarot circa Late Nineteenth Century *The card designs in this Spanish pack are strikingly similar to the Etteilla designs from a French pack (page 142). In addition to a full-length figure, each Major Arcana card contains the applicable Hebrew letter, double-ended, and its English pronunciation. A smaller picture, usually of several persons, appears between the Hebrew letters. The cards are numbered in Arabic numerals and the upright and reversed meanings appear at the top and bottom of each card. In 1975 a reprint of this pack called* Tarots Egipcios *was issued in black and white by Editora y Distribuidora Mexicana and descriptions of the cards are contained in the book* El Supremo Art de Echar las Cartas *by Dr. Moorne.*

Vandenborre Belgian Tarot Eighteenth-century Belgian tarot packs, such as the deck by F. I. Vandenborre, feature a Spanish captain, *Le'Spagnol Capitano Eracasse*, instead of The Popess, and Bacchus, the god of grape growing and wine, instead of The Pope. Capitano Eracasse appears to be based on the character of Captain Fracasse in the French versions of the *Commedia dell'Arte*. He is a stock character, a braggart and swaggering soldier in the tradition that extends back to Greek and Roman satire. Bacchus, written on the card as *Bacus*, is shown astride a barrel holding a bottle to his lips; he is naked except for leaves and bunches of grapes around his waist. Card number 12, *Lepen-Du*, is reversed so that the figure is head up instead of head downward in the usual way.

Collection of the author


I
LE BATELEUX
II
LE'SPAGNOL CAPITANO ERACASSE
III
L'IMPERATRIS
IIII
L'EMPEREUR
V
BACUS
VI
LAMOUR
VII
LE CHARIOT
VIII
LA JUSTICE
IX
L'ERMITE
X
ROUE DE FORTUNE
XI
LA FORCE
XII
LEPEN= DU

Vandenborre Tarot *Reprinted by Carta Mundi, Belgium, for Aurelia Books. These "Suisses" cards were originally made in the eighteenth century by F. I. Vandenborre, cartier, Brussels. Trumps II and V are* Le'Spagnol Capitano Eracasse *and* Bacus, *respectively, instead of the customary* La Papesse *and* Le Pape.

Additional tarot packs from the eighteenth and nineteenth centuries include:

French Tarot, 1720 A French tarot pack, circa 1720, card maker unknown.

***Geografia* Tarocchi** Geografia *tarocchi*, reprint of a 1725 Italian pack.

Jean Payen Tarot deck by Jean Payen, Avignon, 1743.

N. Conver Tarot pack by N. Conver, 1760, reprinted by A. Camoin.

Lando Tarot Lando tarot produced about 1760 by Giuseppe Lando, Turin.

French Tarot, Late Eighteenth Century French tarot cards of the late eighteenth century include a pack engraved by P. Voisin and made by Jean Pierre Laurent in Belfort; a tarot pack made by Nas (Nicholas) Conver, 1760; and another tarot pack published by J. Jerger in Besançon.

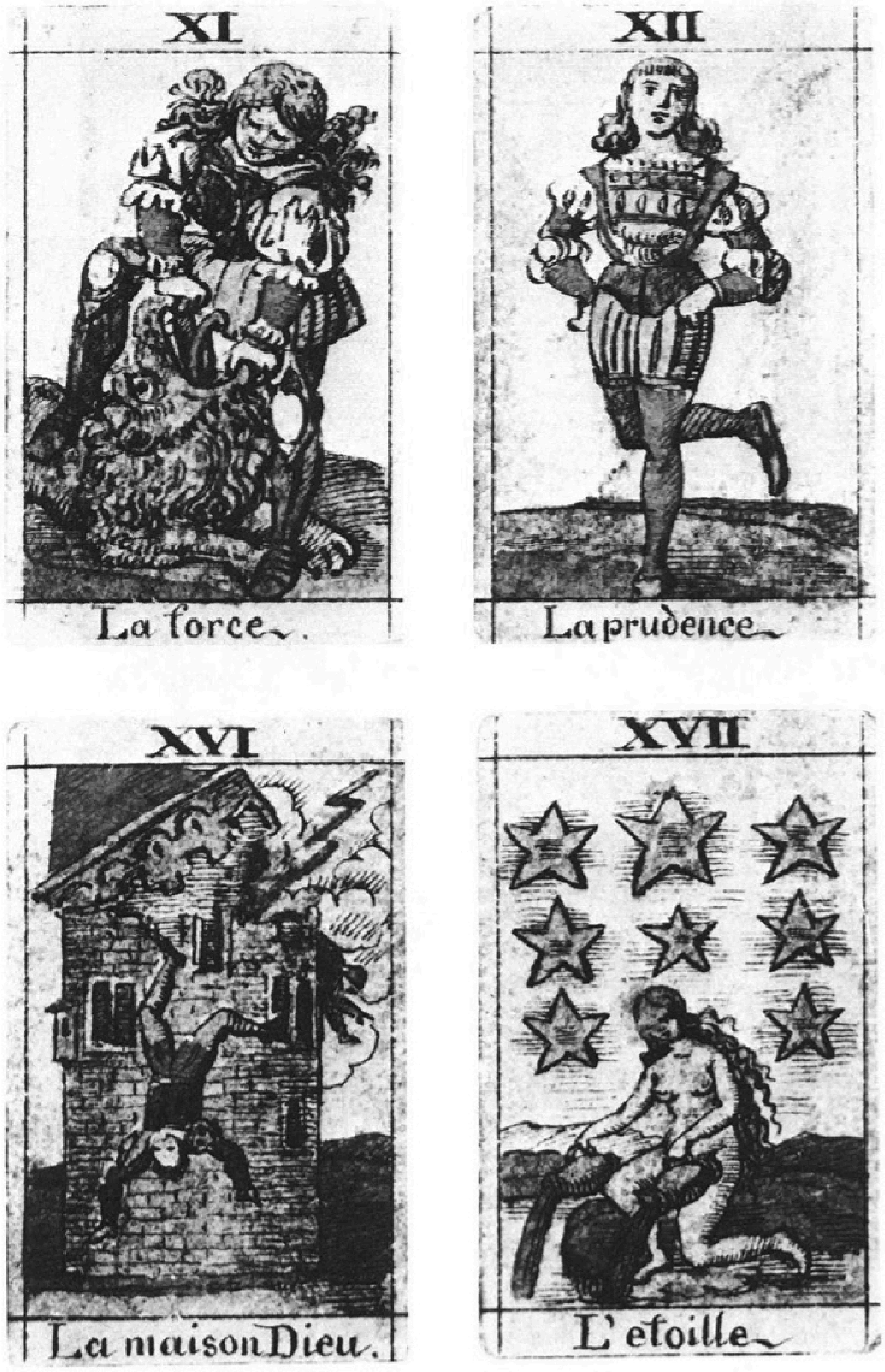
Jean Galler Tarot pack by Jean Galler, or his successor, published in Brussels in the late eighteenth century.

Rochias Fils Rochias Fils tarot, Neuchâtel, late eighteenth century. Deck was printed from woodblocks and hand stencil colored.

Milanese Tarot Milanese tarot pack by F. Gumppenberg, Milan, late eighteenth century or early nineteenth century.

French Revolutionary Tarot French Revolutionary tarot pack by L. Carey, Strasbourg, issued in 1791. As might be expected, the cards evince anti-Royalist sentiments.

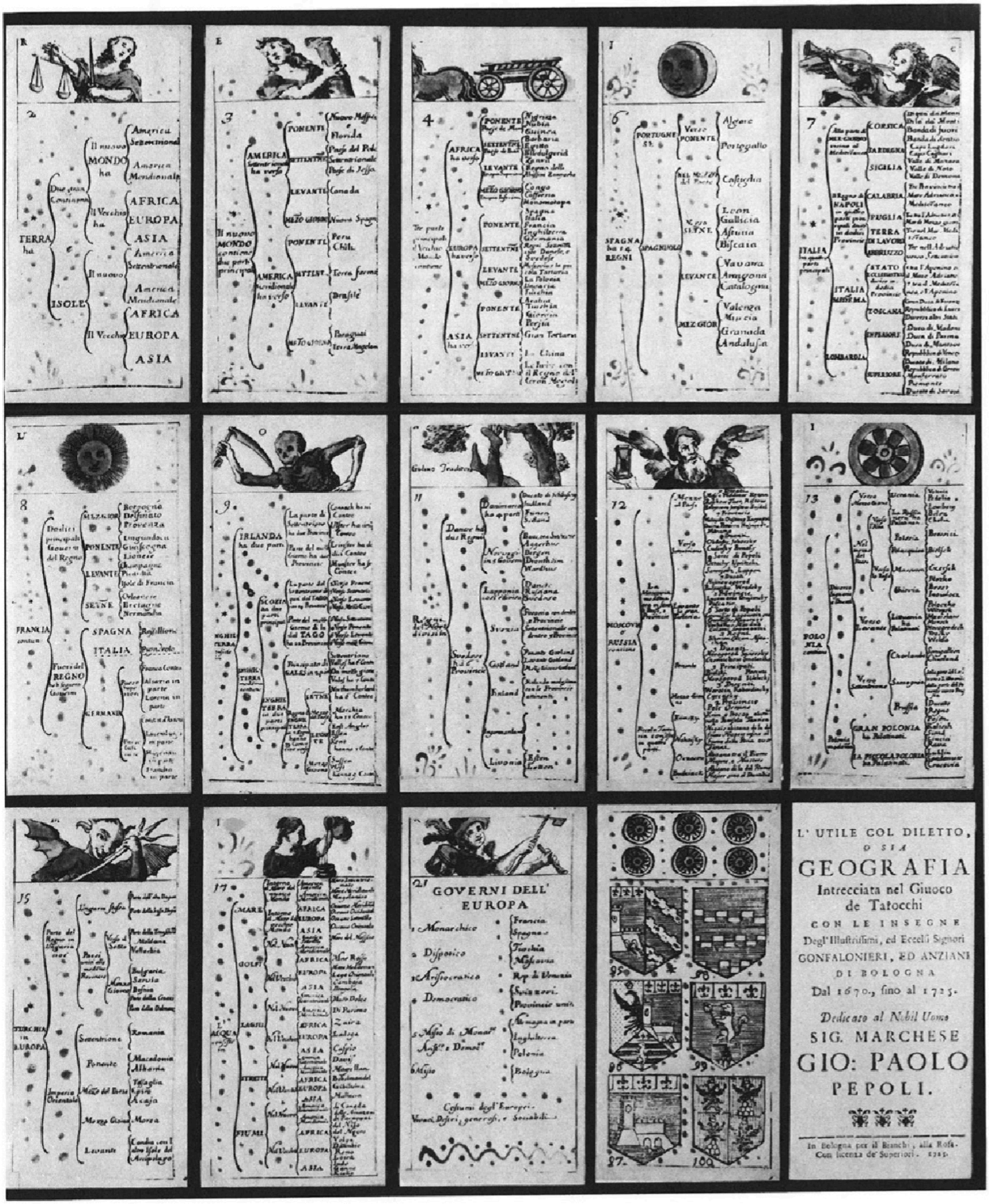
Italian Major Arcana Cards Italian *tarocchi* cards, circa early nineteenth century.



Tarot Cards from a French Pack, circa 1720. Top row: La force (*Strength*), La prudence (*Prudence*), *standing on one leg, instead of the usual Hanged Man.* Bottom row: *La maison Dieu (The House of God)*, L'etoille (*The Star*) *with eight large, five-pointed stars.*

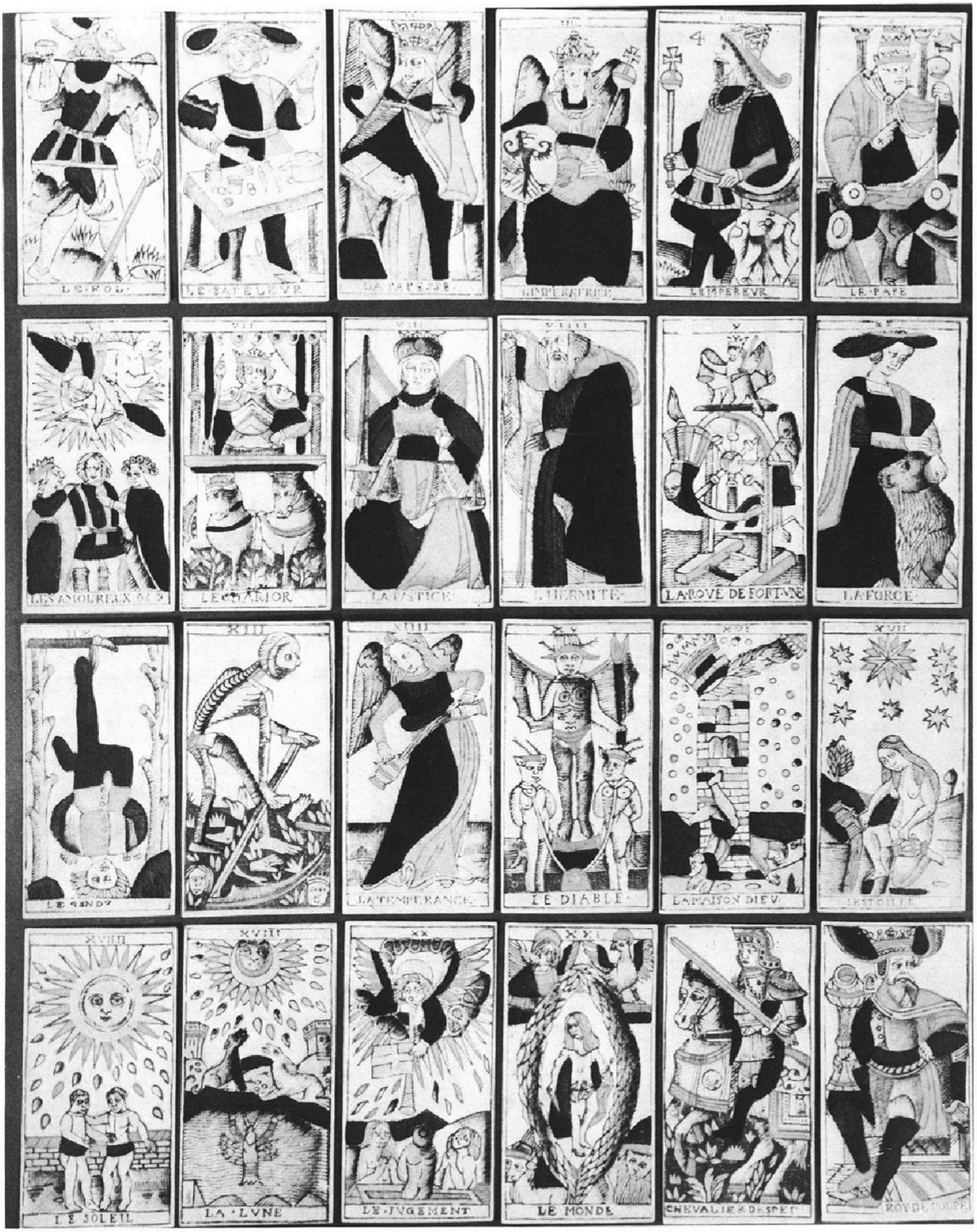
The John Omwake Playing Card Collection on indefinite loan to the Cincinnati Art Museum from The United States Playing Card Company

Collection of the author

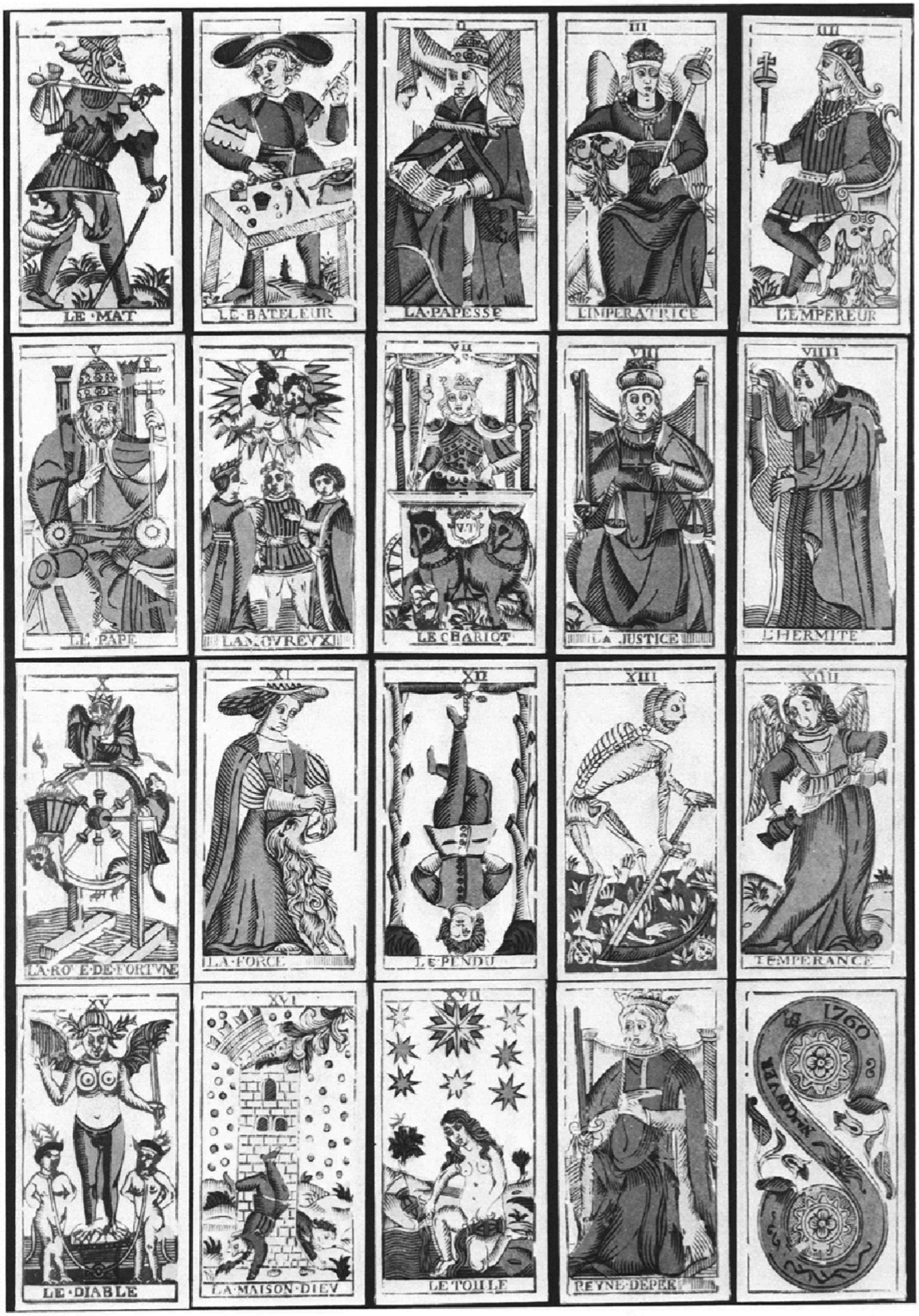

GOVERNI DELL' EUROPA
L' UTILE COL DILETTO, O SIA GEOGRAFIA Intrecciata nel Giuoco de Tarocchi CON LE INSEGNE Degl'Illustrissimi, ed Eccelsi Signori GONFALONIERI, ED ANZIANI DI BOLOGNA Dal 1670., fino al 1725. Dedicato al Nobil Uomo SIG. MARCHESE GIO: PAOLO PEPOLI.
In Bologna per il Bianchi, alla Rosa. Con licenza de' Superiori. 1725.

***Geografia* Tarocchi** *A 1973 colored reproduction by Vito Arienti, Lissone, of a 1725 geographical tarot pack with Italian suit marks and geographical divisions, topped with the familiar Major Arcana symbols on the trump cards. Coats of arms are shown on the pip cards with values one to six, such as the six of coins. The reproduction is limited to 250 sets. The John Omwake Playing Card Collection at the Cincinnati Art Museum owns a small volume of these cards bound in a book and containing a handwritten manuscript note at the end of the book that credits the designs to Giuseppe Maria Mitelli and cites that on September 12, 1725, a few months after publication, the book was prohibited under "penalty of from seven to ten years imprisonment for the people and five years banishment to Forte Urbano for the nobility."*

Collection of Museo Fournier, Vitoria, Spain

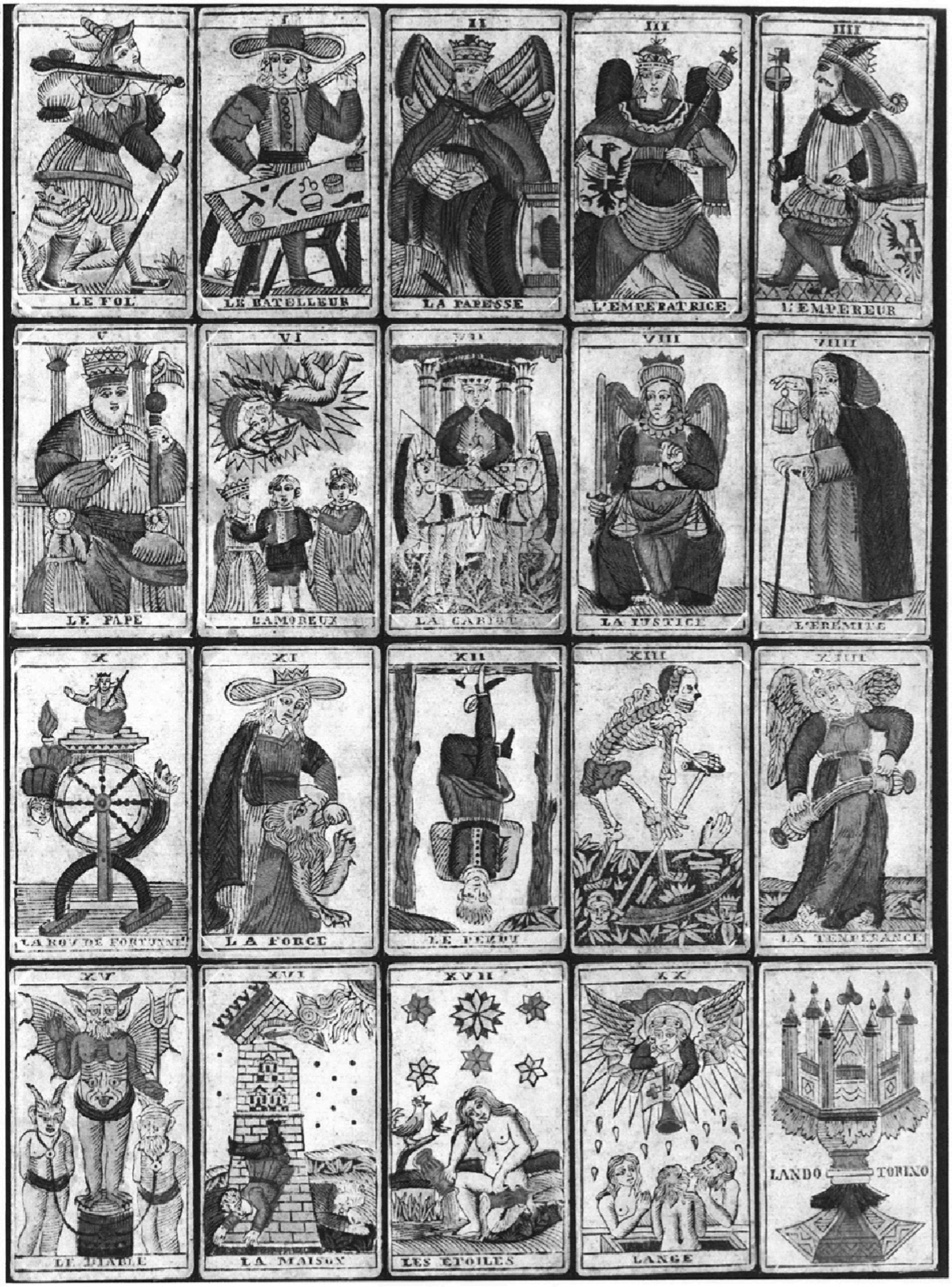

LE·FOL·
LE BATELEVR
LA PAPESSE
L'IMPERATRICE
4
L'EMPEREVR
LE·PAPE
LES AMOUREUX
LE CHARIOR
LA IVSTICE
L'HERMITE
LA ROVE DE FORTVNE
LA FORCE
LE PENDV
XIII
LA TEMPERANCE
LE DIABLE
LA MAISON DIEV
LESTOILLE
LE SOLEIL
LA·LVNE
LE·IVGEMENT
LE MONDE
CHEVALIER DESPEE
ROY DE COUPE

Tarot Deck by Jean Payen *Made in Avignon in 1743. The titles of the Major Arcana and court figures are in French. Card 4 The Emperor contains both Roman and Arabic numerals.* Top row: Le Fol *(The Fool), I* Le Bateleur *(The Magician), II* La Papesse *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Empereur *(The Emperor), V* Le Pape *(The Pope).* Second row: *VI* Les Amoureux *(The Lovers), VII* Le Charior (sic) *(The Chariot), VIII* La Justice *(Justice), VIIII* L'Hermite *(The Hermit), X* La Roue de Fortune *(The Wheel of Fortune), XI* La Force *(Strength).* Third row: *IIX* (sic) Le Pendu *(The Hanged Man), XIII untitled (Death), XIIII* La Temperance *(Temperance), XV* Le Diable *(The Devil), XVI* La Maison Dieu *(The Tower), XVII* Le Stoille *(The Star).* Bottom row: *XVIIII* Le Soleil *(The Sun), XVIII* La Lune *(The Moon), XX* Le Jugement *(Judgment), XXI* Le Monde *(The World),* Chevalier de Spee (sic) *(cavalier of swords),* Roy de Coupe *(king of cups).*


LE·MAT
I
LE·BATELEUR
II
LA·PAPESSE
III
L'IMPERATRICE
IIII
L'EMPEREUR
V
LE·PAPE
VI
L'AMOVREVX
VII
LE CHARIOT
VIII
LA JUSTICE
VIIII
L'HERMITE
X
LA·ROVE·DE·FORTVNE
XI
LA·FORCE
XII
LE·PENDU
XIII
XIIII
TEMPERANCE
XV
LE·DIABLE
XVI
LA·MAISON·DIEV
XVII
LE TOILLE
REYNE·DEPEE
1760
N·CONVER

Collection of the author

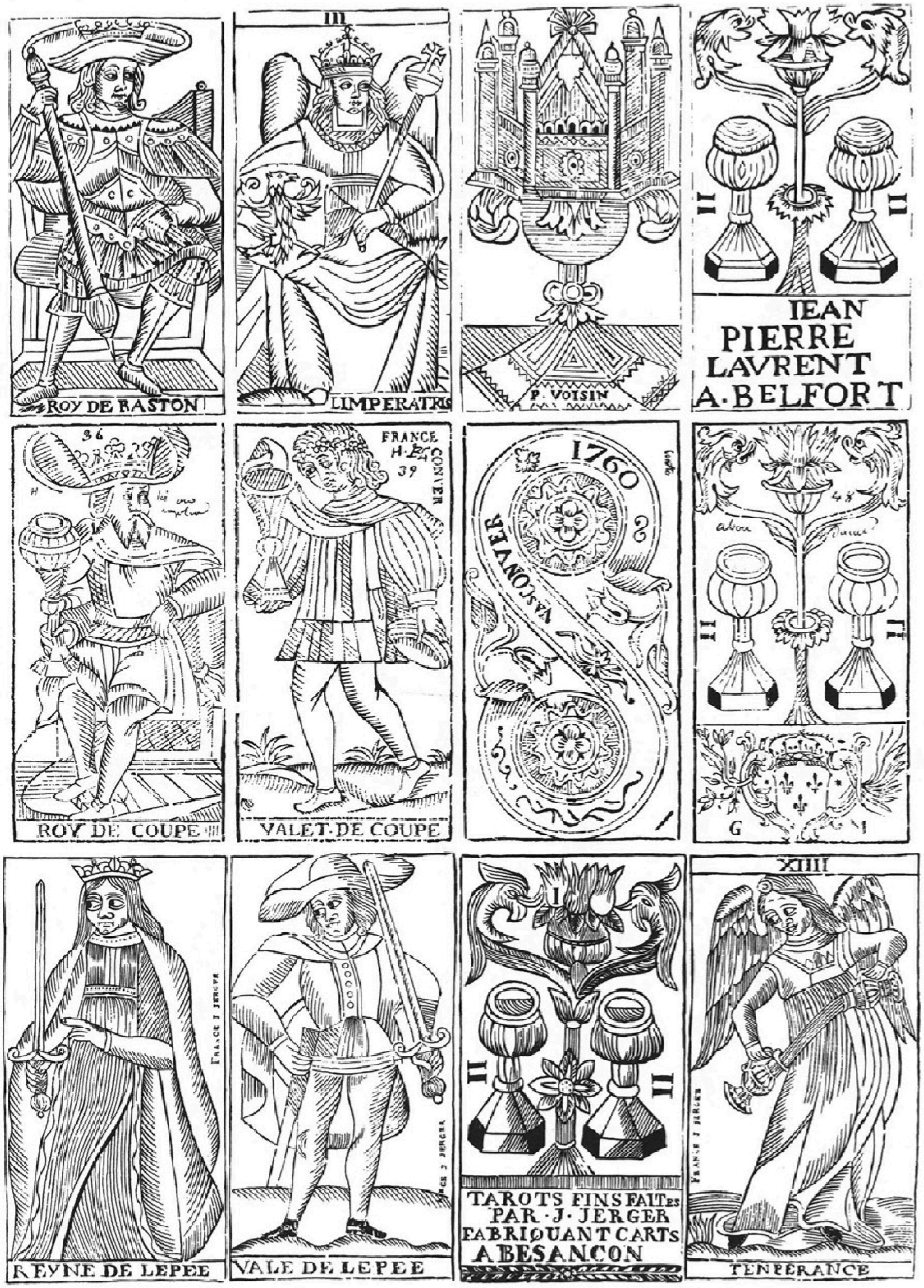
N. Conver Tarot *Recent reprint by A. Camoin of a 1760 tarot pack originally produced by N. Conver and based upon typical Tarot of Marseilles designs. The cards are Roman numbered and bear titles in French. The two of coins contains the name and year of the original card maker.* Top row: Le Mat *(The Fool), I* Le Bateleur *(The Magician), II* La Papesse *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Empereur *(The Emperor).* Second row: *V* Le Pape *(The Pope), VI* L'Amoureux *(The Lovers), VII* Le Chariot *(The Chariot), VIII* La Justice *(Justice), VIIII* L'Hermite *(The Hermit).* Third row: *X* La Roue de Fortune *(The Wheel of Fortune), XI* La Force *(Strength), XII* Le Pendu *(The Hanged Man), XIII untitled (Death), XIIII* Temperance *(Temperance).* Bottom row: *XV* Le Diable *(The Devil), XVI* La Maison Dieu *(The Tower), XVII* Le Toille *(The Star),* Reyne Depee *(king of swords), two of coins.*


LE FOL
I
LE BATELLEUR
II
LA PAPESSE
III
L'EMPERATRICE
IIII
L'EMPEREUR
V
LE PAPE
VI
L'AMOREUX
VII
LA CARIOT
VIII
LA IUSTICE
VIIII
L'EREMITE
X
LA ROU DE FORTUNNE
XI
LA FORCE
XII
LE PENDU
XIII
XIIII
LA TENPERANCE
XV
LE DIABLE
XVI
LA MAISON
XVII
LES ETOILES
XX
LANGE
LANDO
TORINO

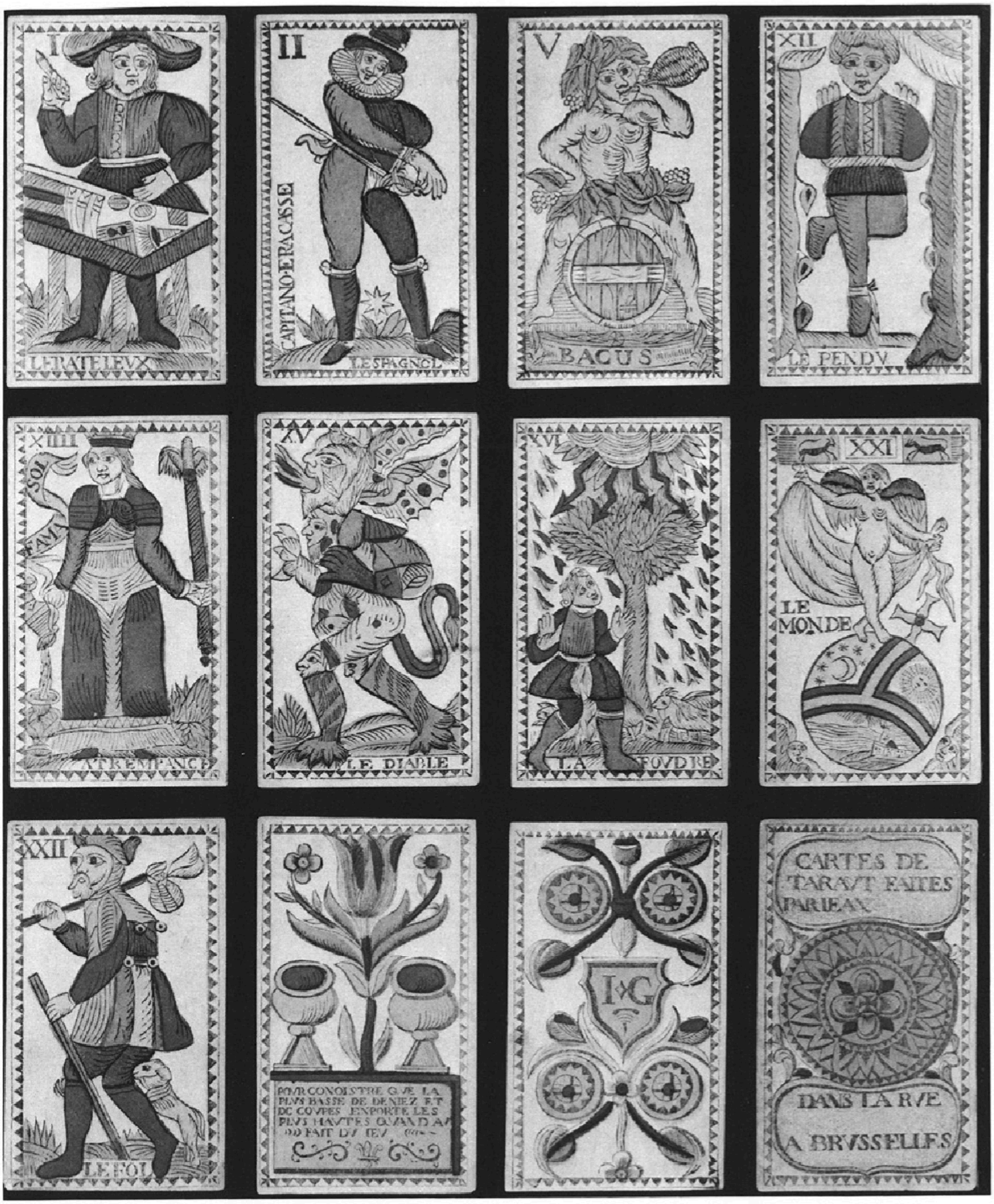
Collection of the author

Lando Tarot *Woodcut designs by Giuseppe Lando, Turin, produced about 1760. The Major Arcana and court cards are titled in French with numerous misspellings; all the cards are stencil colored by hand.* Top row: *The Fool; I The Magician, incorrectly spelled* Le Batelleur; *II The Popess; III The Empress; IIII The Emperor.* Second row: *V The Pope; VI The Lovers; VII The Chariot, incorrectly spelled* La Cariot; *VIII Justice; VIIII The Hermit, incorrectly spelled* L'Eremite. Third row: *X The Wheel of Fortune, incorrectly spelled* La Rou de Fortunne; *XI Force; XII The Hanged Man; XIII (Death); XIIII Temperance, incorrectly spelled* La Tenperance. Bottom row: *XV The Devil; XVI The House; XVII The Stars; XX The Angel, misspelled* Lange; *the ace of cups with the identifying inscription* "Lando Torino."

Reprinted from *Playing Cards of Various Ages and Countries, Selected from the Collection of Lady Charlotte Schreiber*, Volume II

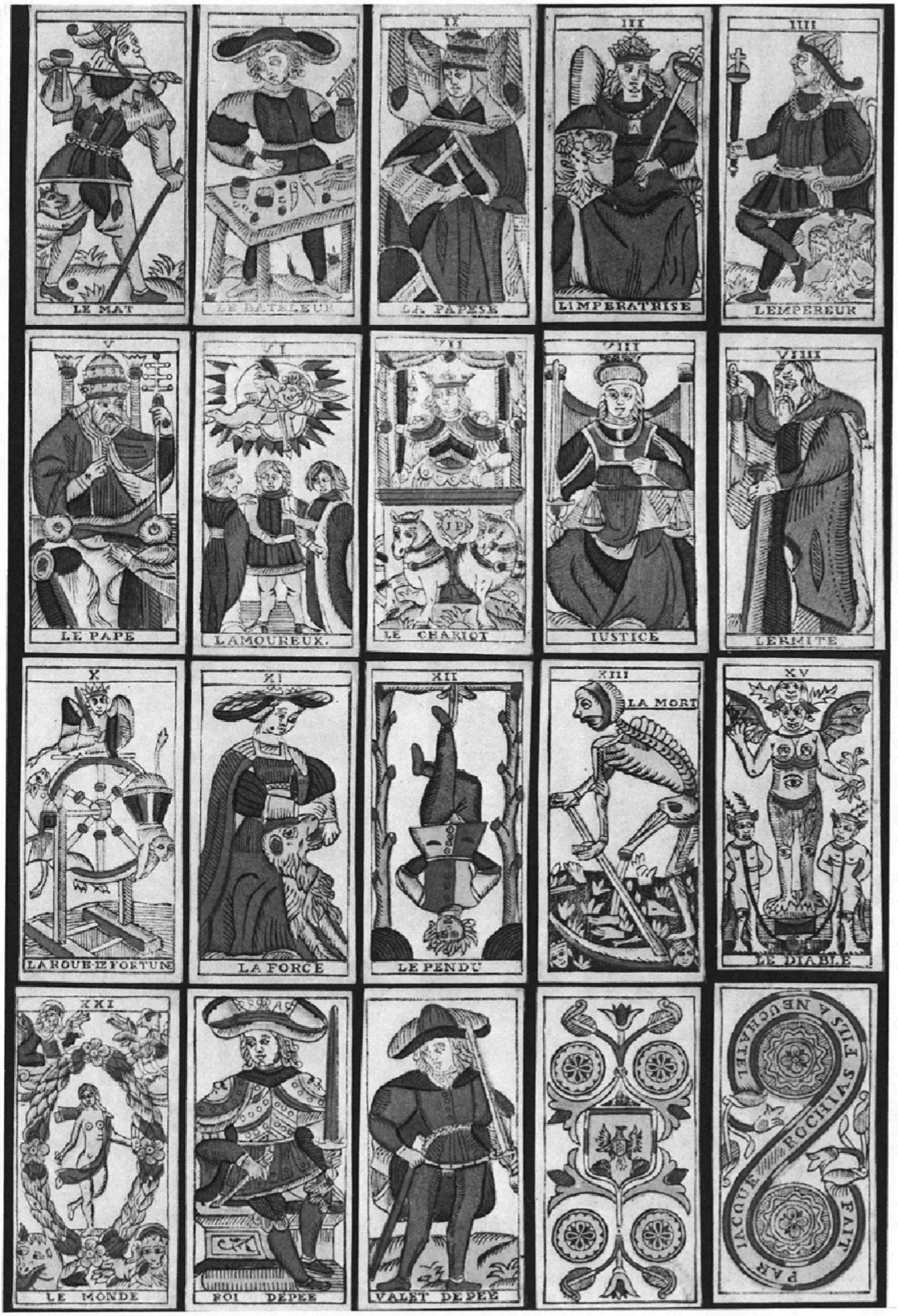

ROY DE BASTON
III
LIMPERATRI
P. VOISIN
IEAN PIERRE LAVRENT A·BELFORT
II
II
36
ROY DE COUPE
FRANCE
CONVER
39
VALET. DE COUPE
1760
NAS CONVER
48
II
II
G
M
REYNE DE LEPEE
FRANCE J JERGER
VALE DE LEPEE
FRANCE J JERGER
II
II
TAROTS FINS FAITES PAR·J·JERGER FABRIQUANT CARTS A BESANCON
XIIII
FRANCE J JERGER
TENPERANCE

French Tarot Cards from Three Packs *Late eighteenth century.* Top row: *King of batons; III The Empress; ace of cups with the name "P. Voisin," probably signifying the engraver; two of cups with the name "Jean Pierre Laurent A Belfort," undoubtedly the card maker and city.* Middle row: *King of cups; page of cups with the words "France Conver"; two of coins with the inscription "Nas Conver 1760," the card maker and date; and two of cups with a panel at the bottom bearing the arms of France and the initials, "GM," probably the engraver.* Bottom row: *Queen of swords and page of swords, both with the words "France J. Jerger"; two of cups bearing the inscription* "Tarots fins faites par J. Jerger, fabriquant carts a Besancon"; *and Temperance with the name "France J. Jerger."*


I
LERATELEVX
II
CAPITANO ERACASSE
LE SPAGNOL
V
BACUS
XII
LE PENDV
XIIII
FAMA SOL
ATREMPANCE
XV
LE DIABLE
XVI
LA FOVDRE
XXI
LE MONDE
XXII
LE FOL
POVR CONOISTRE QVE LA PLVS BASSE DE DENIEZ ET DE COVPES ENPORTE LES PLVS HAVTES QVAND A FAIT DV IEV
I G
CARTES DE TARAVT FAITES PAR IEAN
DANS LA RVE
A BRVSSELLES

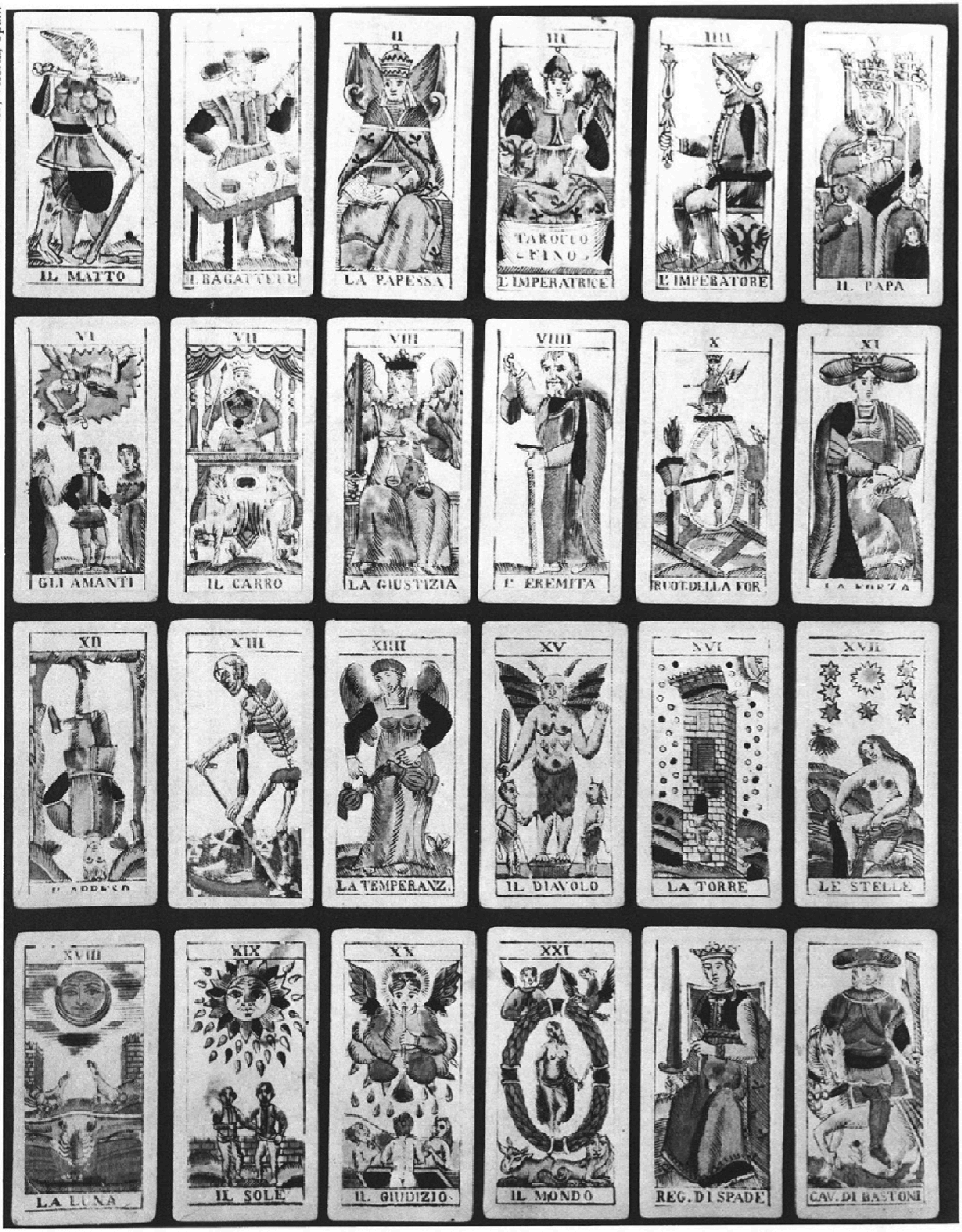
Collection of the author

Tarot Pack by Jean Galler *Similar to the Vandenborre deck, the Galler deck contains the Spanish captain,* Le' Spagnol Capitano Eracasse, *instead of the Popess, and the figure of* Bacus *instead of the Pope.* Top row: I LeRatelevx *(The Magician); II* Capitano Eracasse; *V* Bacus *(Bacchus), Greek and Roman god of fertility and wine; XII* Le Pendv *(The Hanged Man) here shown with head up.* Middle row: *XIIII* Atrempance (sic) *(Temperance) pours liquid from a vessel in her right hand while holding a long rod in her left hand; the words* "Fama Sol" *appear in a banner near her right arm. XV* Le Diable *(The Devil) depicts a fierce devil with many heads and eyes. XVI* La Foudre *(Lightning) shows a tree struck by lightning instead of a traditional lightning-struck tower. XXI* Le Monde *(The World) depicts a nude female figure atop a globe divided into three sections: the earth, the moonlit night sky and the sun.* Bottom row: *XXII* Le Fol *(The Fool) is designated card number 22 instead of the traditional zero. The two of cups contains a tablet inscribed* "Povr conoistre qve la plvs basse de deniez et de covpes enporte les plvs havtes qvand a fait dv Jev *(sic)*," *which indicates that the lowest value cards in the suits of coins and cups carry the highest values when played in the game of tarot. The four of coins contains the initials "I.G." for J.G. The ace of coins bears the inscription* "Cartes de Taravt *(sic)* Faites Par Jean . . . . Dans La Rue . . . . A Brusselles." *The omission of the name Galler and his street address suggests that this pack may have been issued by his successor.*


LE MAT
I
LE BATELEUR
II
LA PAPESE
III
LIMPERATRISE
IIII
LEMPEREUR
V
LE PAPE
VI
LAMOUREUX.
VII
IP
LE CHARIOT
VIII
IUSTICE
VIIII
LERMITE
X
LAROUE·DEFORTUN
XI
LA FORCE
XII
LE PENDU
XIII
LA MORT
XV
LE DIABLE
XXI
LE MONDE
ROI DEPEE
VALET DEPEE
FAIT PAR JACQUE ROCHIAS FILS A NEUCHATEL

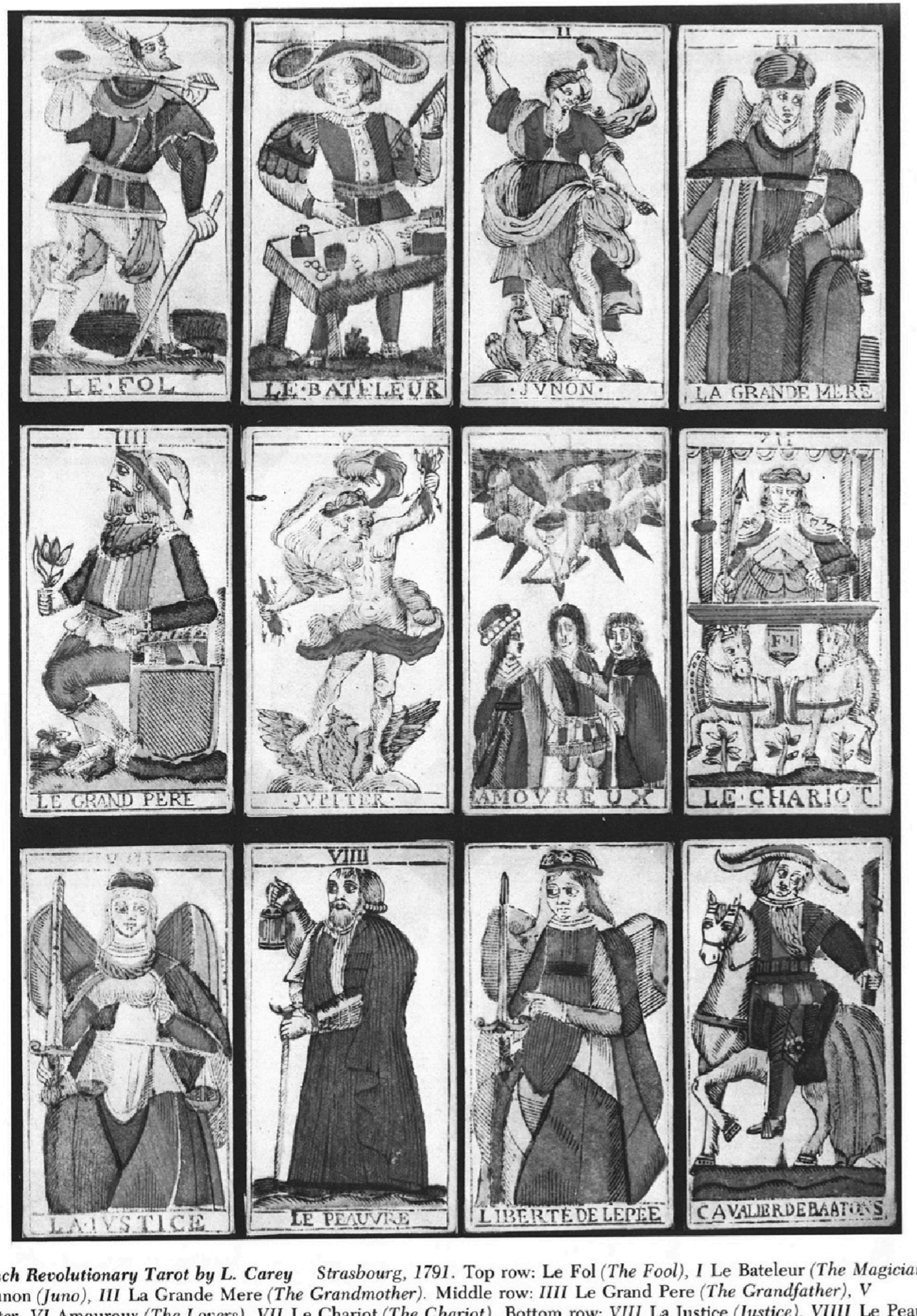
Collection of the author

Rochias Fils Tarot *Swiss tarot deck, late eighteenth century. Card titles lack apostrophes and are often misspelled.* Top row: Le Mat *(The Fool); I* Le Bateleur *(The Magician); II* La Papessa *(The Popess); III* L'Imperatrise *(The Empress); IIII* Lempereur *(The Emperor).* Second row: *V* Le Pape *(The Pope); VI* Lamoureux *(The Lovers); VII* Le Chariot *(The Chariot) with the initials "J.P.," possibly the name of the engraver, Jean Pierre; VIII* Justice *(Justice); VIIII* Lermite *(The Hermit).* Third row: La Roue de Fortune *(The Wheel of Fortune); XI* La Force *(Strength); XII* Le Pendu *(The Hanged Man); XIII* La Mort *(Death); XV* Le Diable *(The Devil).* Bottom row: *XXI* Le Monde *(The World);* Roi Depee *(king of swords);* Valet Depee *(page of swords); four of coins with the arms of the principality of Neuchâtel; two of coins with the inscription* "Fait Par Jacque Rochias Fils a Neuchatel."


IL MATTO
I
I. BAGATTELE
II
LA PAPESSA
III
TAROCCO
FINO
L'IMPERATRICE
IIII
L'IMPERATORE
V
IL PAPA
VI
GLI AMANTI
VII
IL CARRO
VIII
LA GIUSTIZIA
VIIII
L' EREMITA
X
RUOT.DELLA FOR.
XI
LA FORZA
XII
L' APPESO
XIII
XIIII
LA TEMPERANZ.
XV
IL DIAVOLO
XVI
LA TORRE
XVII
LE STELLE
XVIII
LA LUNA
XIX
IL SOLE
XX
IL GIUDIZIO
XXI
IL MONDO
REG. DI SPADE
CAV. DI BASTONI

Collection of Museo Fournier, Vitoria, Spain

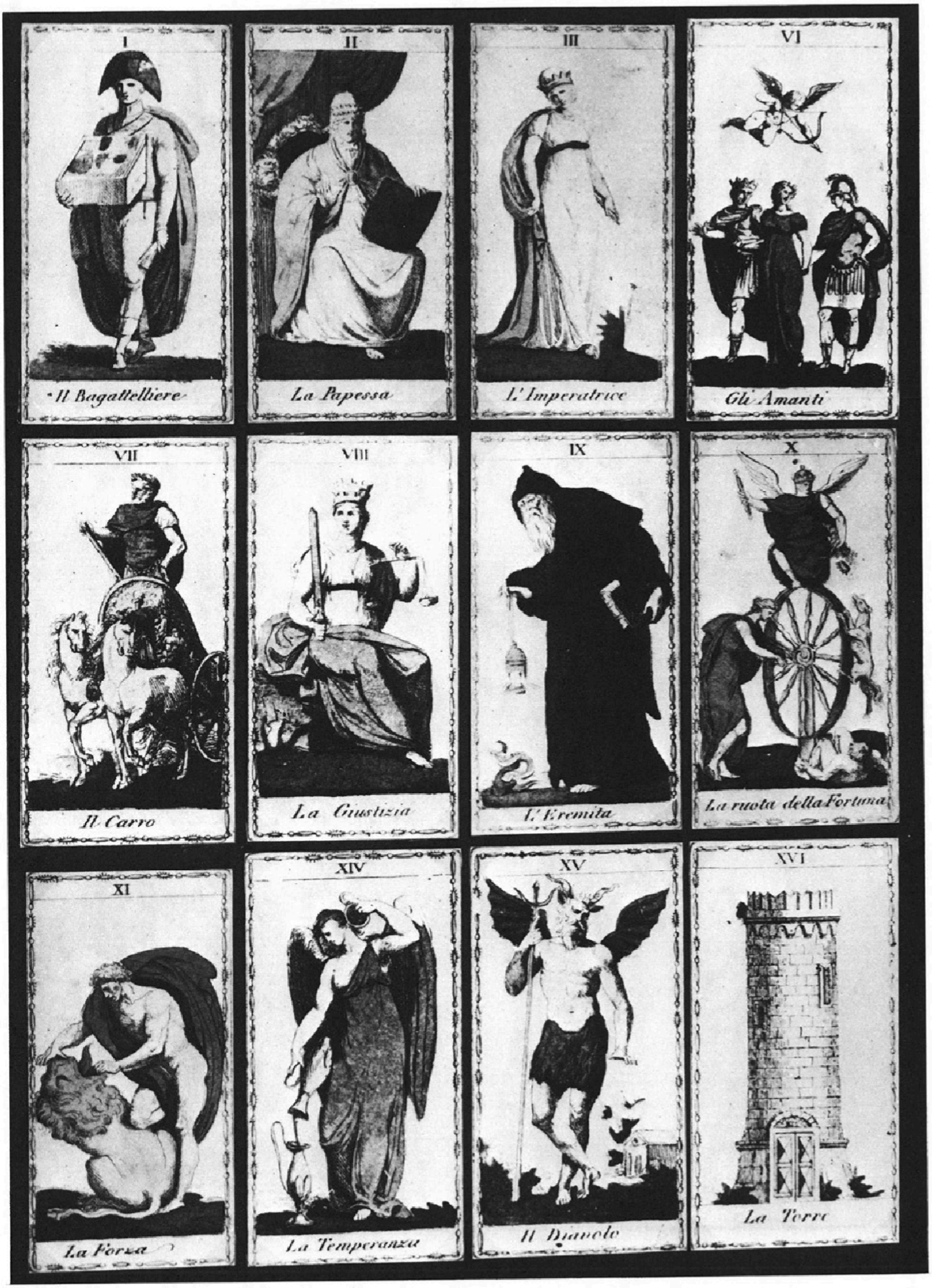
Milanese Tarot by F. Gumppenberg *Milan, late eighteenth century or early nineteenth century. Card III The Empress has the advertisement* "Tarocco Fino." *The back design of this pack (not shown) contains the figure of a winged buffoon above the world with the inscription* "Mileno." Top row: Il Matto *(The Fool), I* Il Bagattele *(The Magician), II* La Papessa *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Imperatore *(The Emperor), V* Il Papa *(The Pope).* Second row: *VI* Gli Amanti *(The Lovers), VII* Il Carro *(The Chariot), VIII* La Giustizia *(Justice), VIIII* L'Eremita *(The Hermit), X* Ruot. della For. *(Wheel of Fortune), XI* La Forza *(Strength).* Third row: *XII* L'Appeso *(The Hanged Man), XIII Death, XIIII* La Temperanz *(Temperance), XV* Il Diavolo *(The Devil), XVI* La Torre *(The Tower), XVII* Le Stelle *(The Star).* Bottom row: *XVIII* La Luna *(The Moon), XIX* Il Sole *(The Sun), XX* Il Giudizio *(Judgment), XXI* Il Mondo *(The World),* Reg. di Spade *(queen of spades),* Cav. di Bastoni *(knight of staves).*


LE·FOL
I
LE·BATELEUR
II
·JVNON·
III
LA GRANDE MERE
IIII
LE GRAND PERE
V
·JVPITER·
AMOVREUX
VII
LE·CHARIOT
LA·IVSTICE
VIIII
LE PEAUVRE
LIBERTÉ DE LEPÉE
CAVALIERDEBAATONS

Collection of the author

French Revolutionary Tarot by L. Carey *Strasbourg, 1791.* Top row: Le Fol *(The Fool), I* Le Bateleur *(The Magician), II* Junon *(Juno), III* La Grande Mere *(The Grandmother).* Middle row: *IIII* Le Grand Pere *(The Grandfather), V Jupiter, VI* Amoureux *(The Lovers), VII* Le Chariot *(The Chariot).* Bottom row: *VIII* La Justice *(Justice), VIIII* Le Peauvre *(The Hermit),* Liberté de Lépée *(liberty of swords),* Cavalier de Baatons *(cavalier of batons). This pack reflects anti-royalist sentiment during the French Revolution evidenced by the alteration of three of the four court cards in each suit from kings to genie, queens to liberté and valets to egalité. The crowns of the Empress (queen) and the Emperor (king) are removed and replaced by a turban and nightcap worn by the grandmother and grandfather, respectively.*

The John Omwake Playing Card Collection on indefinite loan to the Cincinnati Art Museum from The U.S. Playing Card Company


I
Il Bagattelliere
II
La Papessa
III
L'Imperatrice
VI
Gli Amanti
VII
Il Carro
VIII
La Giustizia
IX
L'Eremita
X
La ruota della Fortuna
XI
La Forza
XIV
La Temperanza
XV
Il Diavolo
XVI
La Torre

Italian Major Arcana Cards *Twelve cards from an Italian* tarocchi *pack, circa early nineteenth century. The designs are engraved with considerable detail.* Top row: *I* Il Bagattelliere *(The Magician), II* La Papessa *(The Popess), III* L'Imperatrice *(The Empress), VI* Gli Amanti *(The Lovers).* Middle row: *VII* Il Carro *(The Chariot), VIII* La Giustizia *(Justice), IX* L'Eremita *(The Hermit), X* La ruota della Fortuna *(The Wheel of Fortune).* Bottom row: XI La Forza *(Strength), XIV* La Temperanza *(Temperance), XV* Il Diavolo *(The Devil), XVI* La Torre *(The Tower).*

Additional tarot decks include:

French Cartomancy Pack Tarot designs from a French cartomancy pack, early nineteenth century.

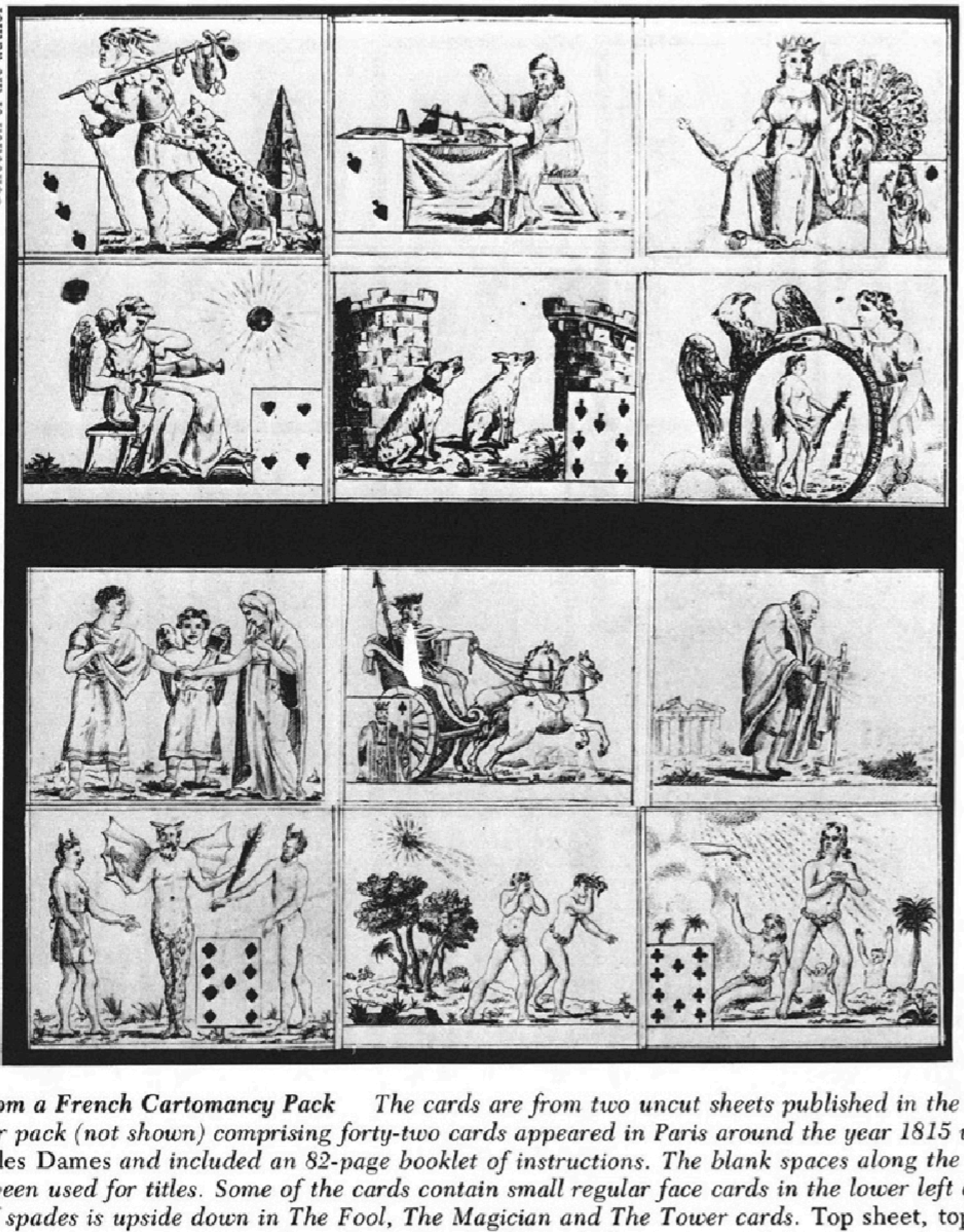
Fanciful Tarot Fanciful tarot pack by Avondo Brothers, Serravalle-Sesia, 1852. The state tax stamp, based upon the law of 1852, is marked with the year 1860.

J. Gaudais The tarot pack by J. Gaudais was created in Paris, circa 1860.

Edoardo Dotti Tarot pack by Edoardo Dotti, Milan, 1862.

Piedmontese Tarot Piedmontese tarot pack by Giuseppe Versino was done in Torino in 1862.

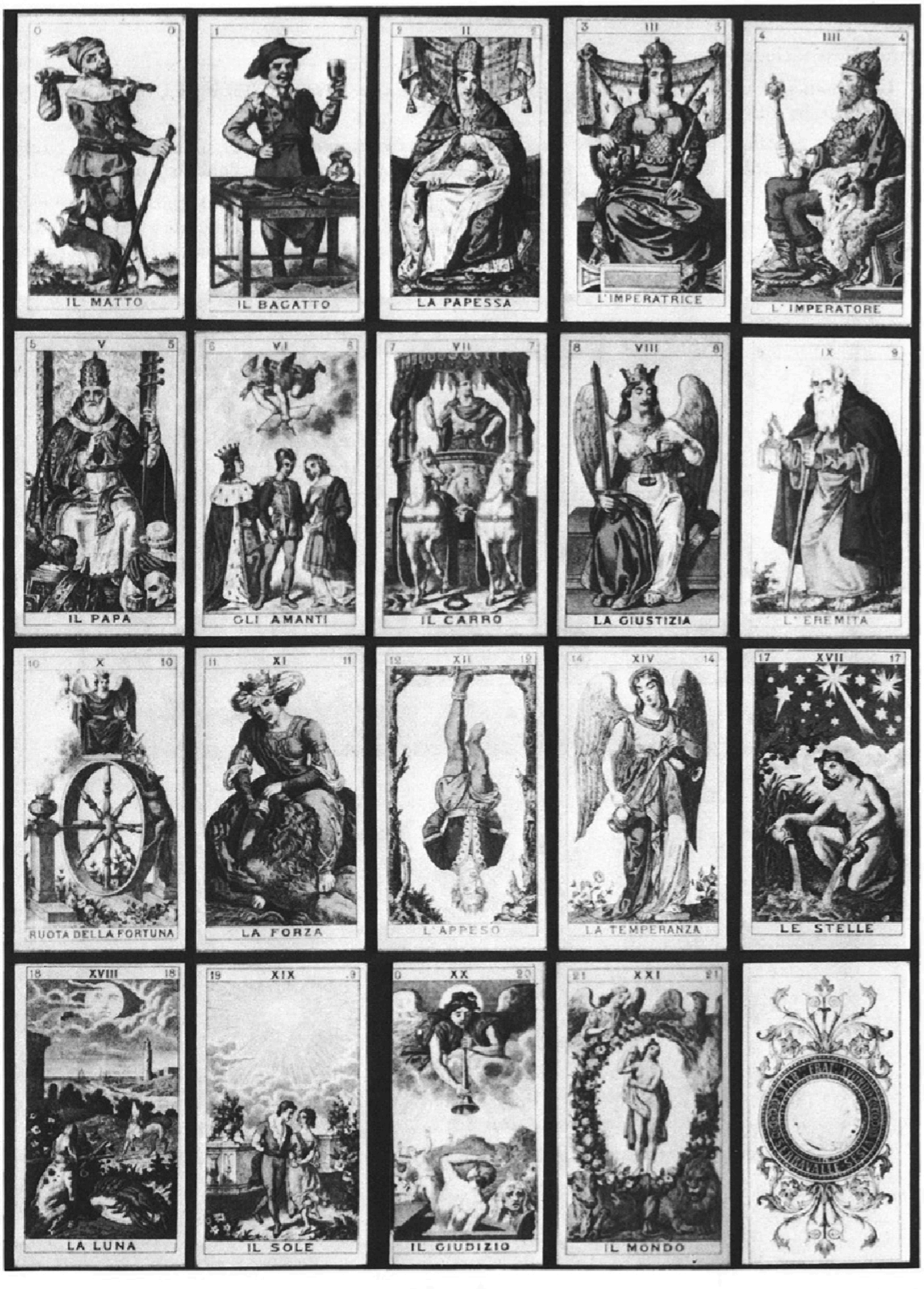
Doubleday Tarot Doubleday hand-colored tarot cards/Five oversize tarot cards circa late nineteenth century/Egyptian Major Arcana cards.



Collection of the author

Tarot Designs from a French Cartomancy Pack *The cards are from two uncut sheets published in the early nineteenth century. A similar pack (not shown) comprising forty-two cards appeared in Paris around the year 1815 under the name* Le Petit Oracle des Dames *and included an 82-page booklet of instructions. The blank spaces along the bottom of some cards may have been used for titles. Some of the cards contain small regular face cards in the lower left or right corners; oddly, the suit of spades is upside down in The Fool, The Magician and The Tower cards.* Top sheet, top row: *The Fool wears feathers on his head. He carries on the rod over his shoulder a bell, a spoon and the carcasses of two chickens(?) or other fowl. A leopard clings with its teeth to the back of The Fool's jacket. The Magician is an elderly man sitting before a table. The High Priestess (or possibly The Empress) is crowned and sits next to a peacock.* Top sheet, bottom row: *Temperance is a winged figure sitting on a bench performing the traditional act of pouring liquid from one vessel to another vessel. The Moon depicts two baying dogs beneath two large stone towers, but the customary moon itself is absent. The World shows a seminude female figure standing before two obelisks. The scene is encircled by an oval formed by a snake biting its tail, and a large eagle and a man appear above the oval.*

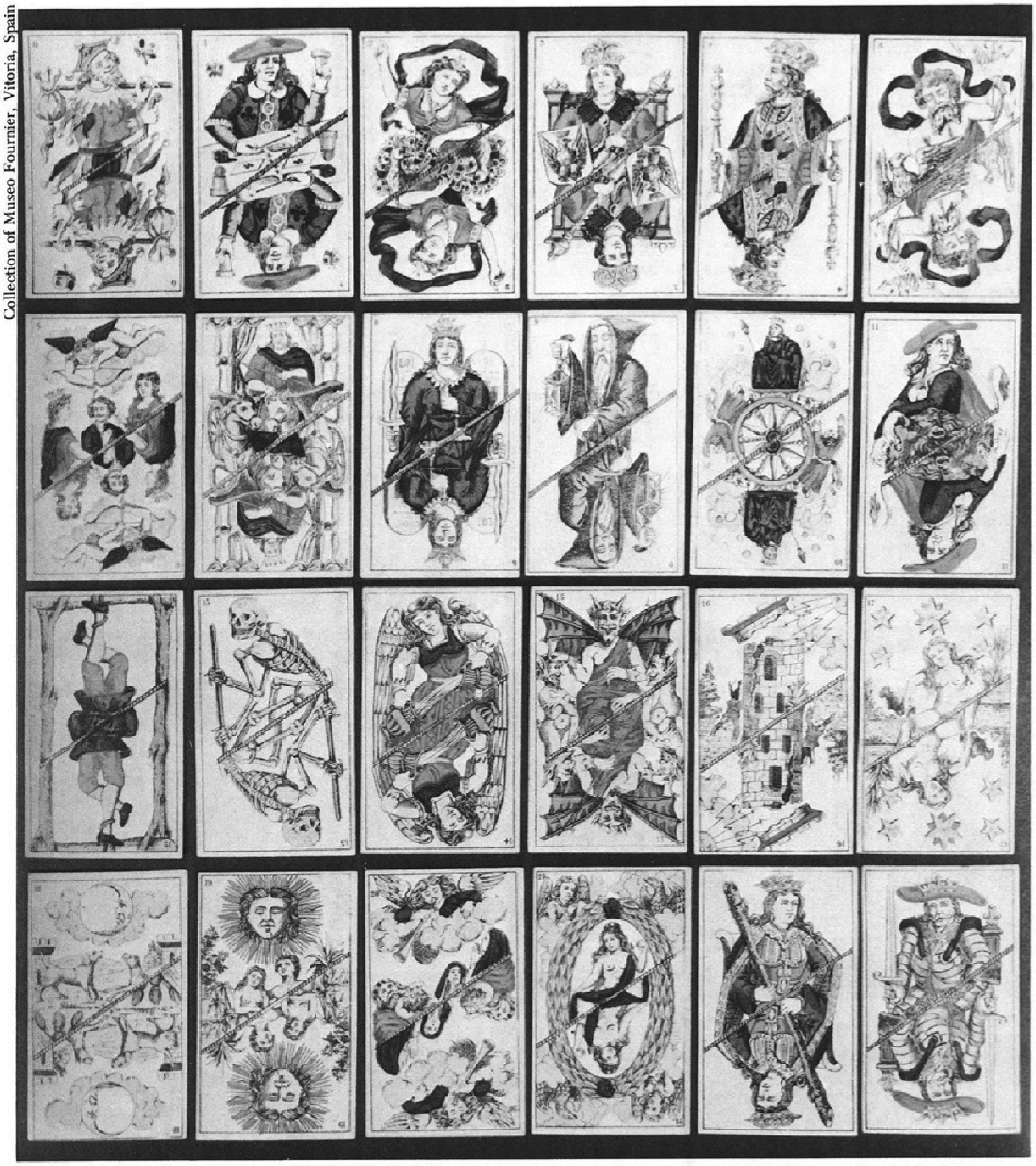
Lower sheet, top row: *The Lovers depicts a winged Cupid standing between a man dressed in Roman garb and a woman. The Chariot shows a charioteer racing in a chariot drawn by two spirited horses. The Hermit depicts an aged man wearing a heavy cowl and holding a rod and lantern.* Lower sheet, bottom row: *The Devil is a winged figure with goat's horns standing between a man and a woman also with goat's horns. The Sun depicts two nude figures resembling Adam and Eve holding their hands over their eyes for protection against the intense rays of the sun. Judgment reveals an arm emerging from a cloud above a group of scantily clad figures near a palm tree.*


IL MATTO
IL BAGATTO
LA PAPESSA
L'IMPERATRICE
L' IMPERATORE
IL PAPA
GLI AMANTI
IL CARRO
LA GIUSTIZIA
L' EREMITA
RUOTA DELLA FORTUNA
LA FORZA
L' APPESO
LA TEMPERANZA
LE STELLE
LA LUNA
IL SOLE
IL GIUDIZIO
IL MONDO

Collection of Museo Fournier, Vitoria, Spain

Fanciful Tarot Pack *Avondo Brothers, Serravalle-Sesia. The cards are ornately designed and contain both Arabic and Roman numerals in the upper panel and Italian titles in the lower panel.* Top row: *0* Il Matto *(The Fool), I* Il Bagatto *(The Magician), II* La Papessa *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Imperatore *(The Emperor).* Second row: *V* Il Papa *(The Pope), VI* Gli Amanti *(The Lovers), VII* Il Carro *(The Chariot), VIII* La Giustizia *(Justice), IX* L'Eremita *(The Hermit).* Third row: *X* Ruota della Fortuna *(Wheel of Fortune), XI* La Forza *(Strength), XII* L'Appeso *(The Hanged Man), XIV* La Temperanza *(Temperance), XVII* Le Stelle *(The Star).* Bottom row: *XVIII* La Luna *(The Moon), XIX* Il Sole *(The Sun), XX* Il Giudizio *(Justice), XXI* Il Mondo *(The World), ace of coins.*

Tarot Pack by J. Gaudais *Paris, circa 1860. This unusual pack features double-ended Major Arcana and court cards divided by a diagonal bar running at approximately a forty-five-degree angle from left to right and containing short vertical lines. The designs on the Major Arcana cards are more stylized than the usual crude designs of eighteenth- and nineteenth-century packs. The numeration on the Major Arcana cards is in Arabic numbers and there are no titles.* Top



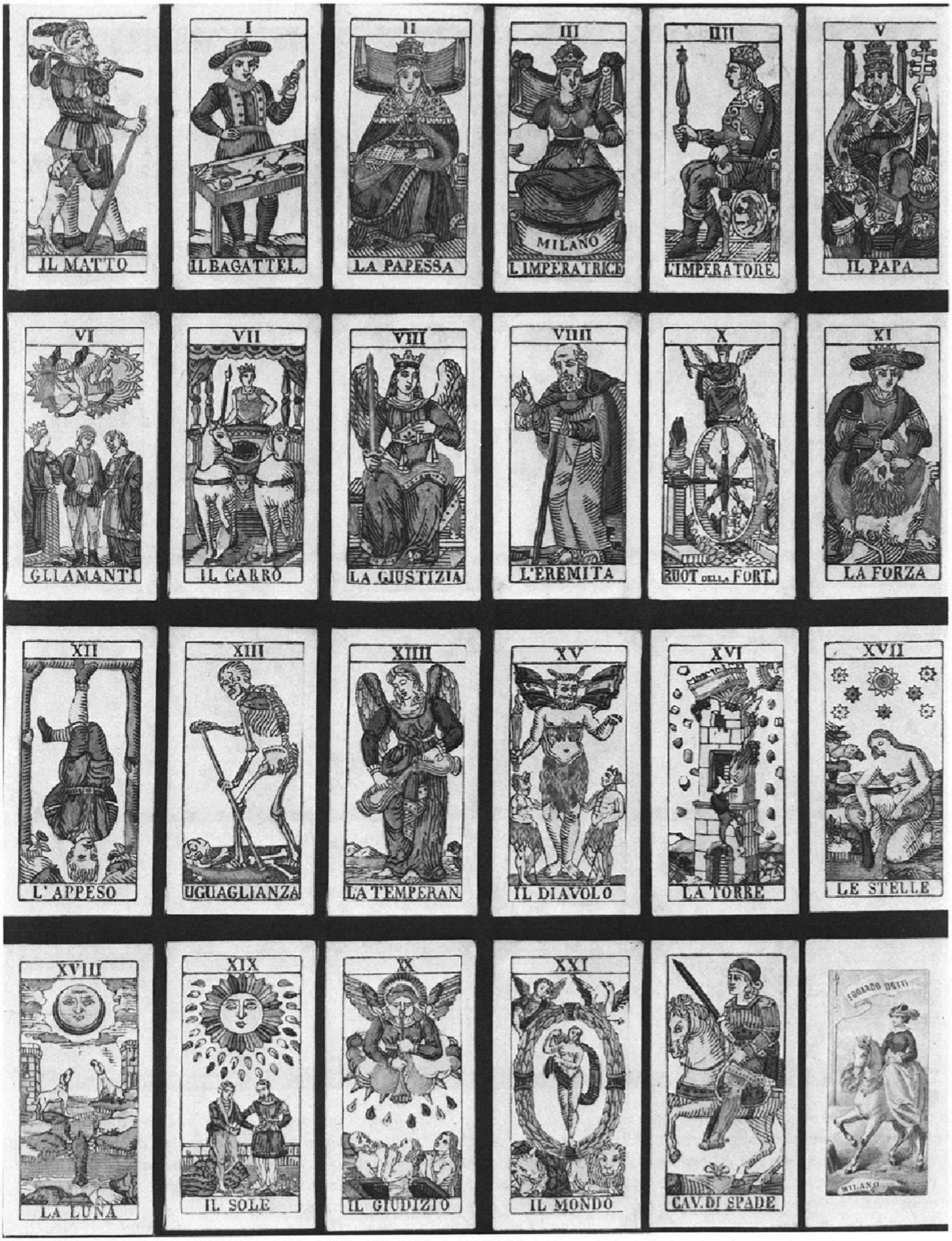
Collection of Museo Fournier, Vitoria, Spain

row: *0 The Fool is a bearded figure who smiles at a butterfly. 1 The Magician holds a flower pot and among the objects on the table is the ace of clubs. 2 Junon is an elegantly dressed woman with billowing sash or cape and nearby is a peacock. 3 The Empress is a crowned regal figure sitting upon her throne and holding the imperial shield and orb. 4 The Emperor is dressed in royal robes and holds his imperial orb. 5 Jupiter is a bearded figure who holds a bolt of lightning while a sash or cape billows in the background and an eagle spreads its wings.*

Second row: *6 The Lovers depicts a blindfolded Cupid hovering above three figures, one of whom is crowned. 7 The Chariot depicts a crowned charioteer. 8 Justice wears a crown and sits before the tablets of laws. 9 The Hermit is an aged figure holding a lantern. 10 The Wheel of Fortune shows a sphinx figure sitting atop the wheel while a human figure falls to the left and a tiger rises to the right. 11 Strength deftly restrains a lion.*

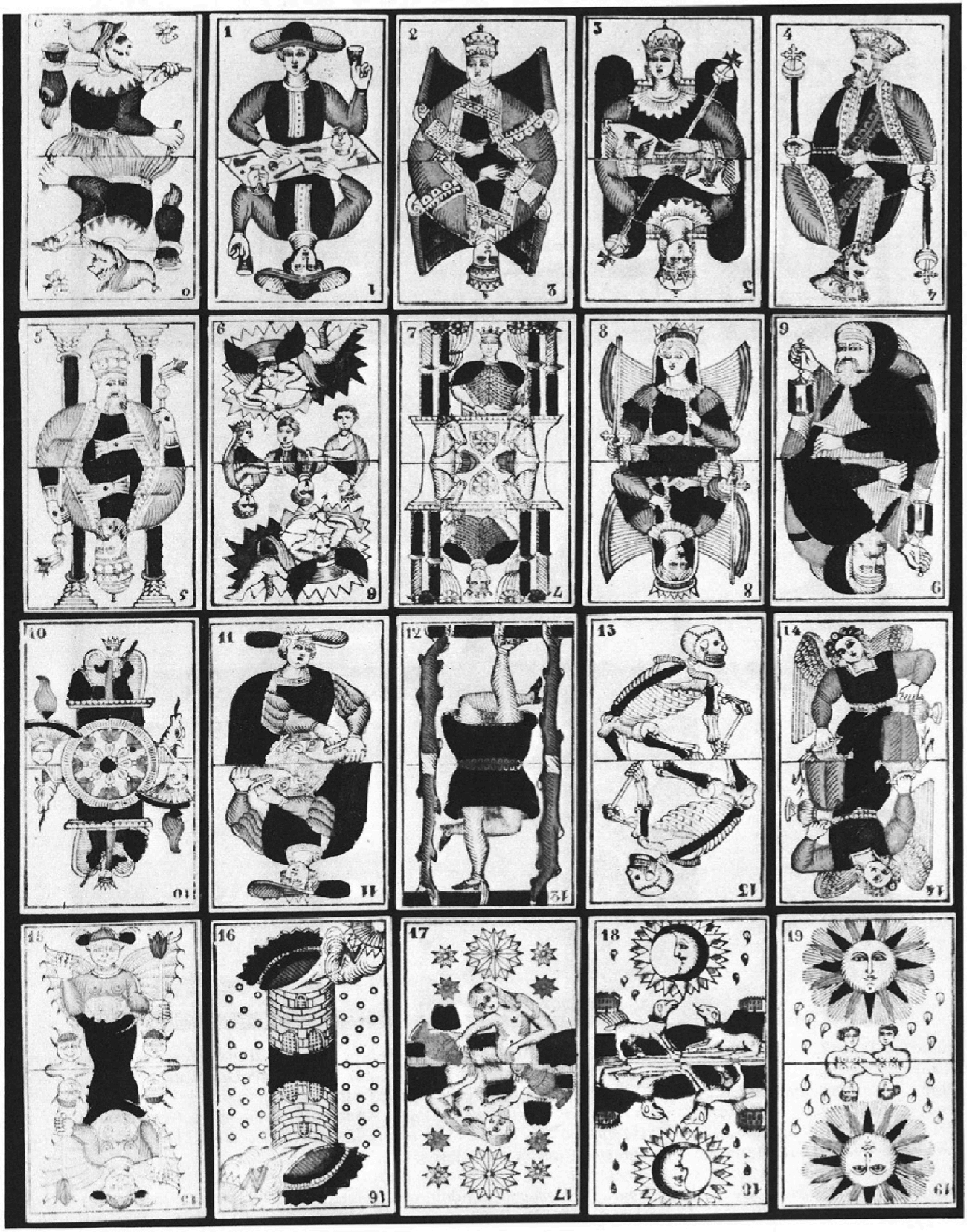
Third row: *12 The Hanged Man is tied by his left foot to the gibbet and, ironically, he is headless. 13 Death is a skeleton reaper. 14 Temperance is a female figure with large wings who pours a liquid between two vessels. 15 The Devil is a bat-winged creature. 16 The Falling Tower is struck by lightning from the sun. 17 The Star depicts a nude female figure pouring liquid from an urn.*

Bottom row: *18 The Moon shows two baying dogs beneath a moon surrounded by ominous clouds. 19 The Sun depicts a holy figure hovering above Adam and Eve. 20 Judgment shows Gabriel blowing his horn. 21 The World is a female figure with a sash poised within a wreath. The queen of batons. The king of swords.*


IL MATTO
I
IL BAGATTEL
II
LA PAPESSA
III
MILANO
L'IMPERATRICE
IIII
L'IMPERATORE
V
IL PAPA
VI
GLI AMANTI
VII
IL CARRO
VIII
LA GIUSTIZIA
VIIII
L'EREMITA
X
RUOT DELLA FORT.
XI
LA FORZA
XII
L' APPESO
XIII
UGUAGLIANZA
XIIII
LA TEMPERAN
XV
IL DIAVOLO
XVI
LA TORRE
XVII
LE STELLE
XVIII
LA LUNA
XIX
IL SOLE
XX
IL GIUDIZIO
XXI
IL MONDO
CAV. DI SPADE
EDOARDO DOTTI
MILANO

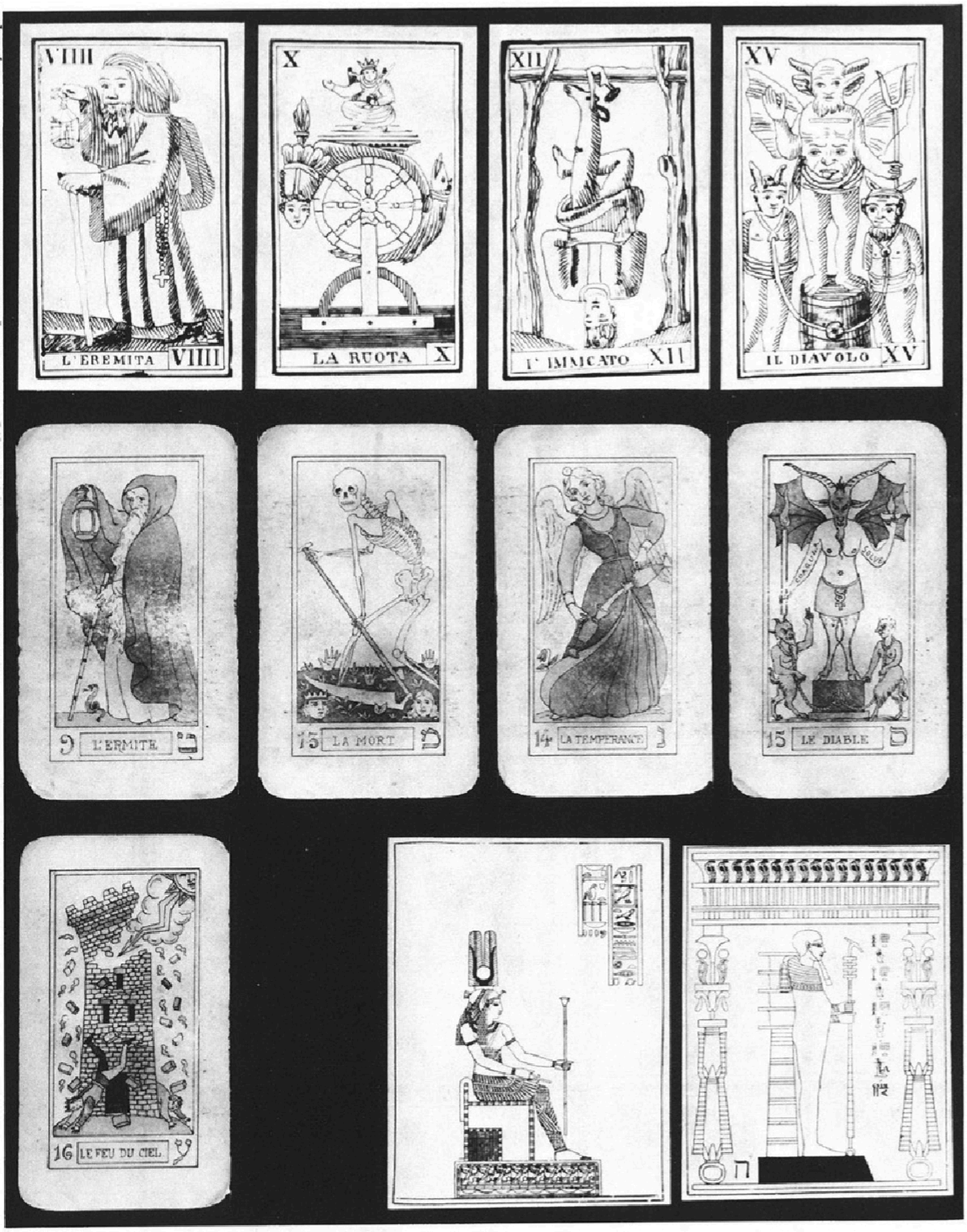
Collection of the author

Tarot Pack by Edoardo Dotti *Milan, 1862. Hand colored or stencil colored. The Major Arcana cards are neat woodblock prints titled in Italian, as are the courts. The back design is a well-engraved mounted horsewoman with a ribbon flag on a pole identifying the maker.* Top row: Il Matto *(The Fool), I* Il Bagattel *(The Magician), II* La Papessa *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Imperatore *(The Emperor), V* Il Papa *(The Pope).* Second row: *VI* Gli Amanti *(The Lovers), VII* Il Carro *(The Chariot), VIII* La Giustizia *(Justice), VIIII* L'Eremita *(The Hermit), X* Ruot. della Fort. *(The Wheel of Fortune), XI* La Forza *(Strength).* Third row: *XII* L'Appeso *(The Hanged Man), XIII* Uguaglianza *(Equality), XIIII* La Temperan *(Temperance), XV* Il Diavolo *(The Devil), XVI* La Torre *(The Tower), XVII* Le Stelle *(The Star).* Bottom row: *XVIII* La Luna *(The Moon), XIX* Il Sole *(The Sun), XX* Il Giudizio *(Judgment), XXI* Il Mondo *(The World),* Cav. di Spade *(cavalier of swords), back design.*



Collection of Playing Cards, AGMuller, Neuhausen Am Rheinfall

Piedmontese Tarot Pack by Giuseppe Versino *Torino, 1862. The untitled Major Arcana cards are double-ended and contain Arabic numbers in the upper left corner.* Top left: *0 The Fool, 1 The Magician, 2 The High Priestess, 3 The Empress, 4 The Emperor.* Second row: *5 The Hierophant, 6 The Lovers, 7 The Chariot, 8 Justice, 9 The Hermit.* Third row: *10 The Wheel of Fortune, 11 Strength, 12 The Hanged Man, 13 Death, 14 Temperance.* Bottom row: *15 The Devil, 16 The Falling Tower, 17 The Star, 18 The Moon, 19 The Sun.*

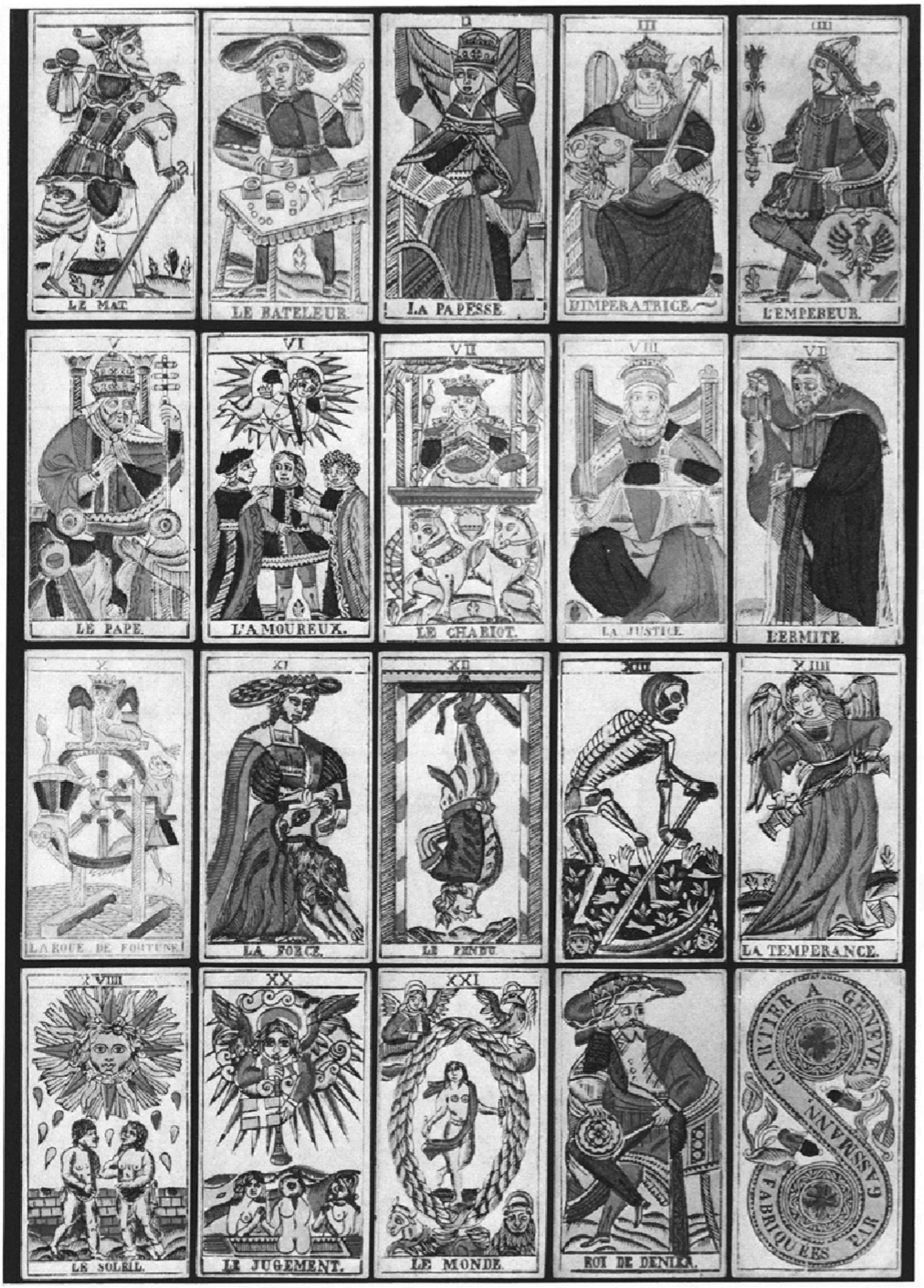


Doubleday tarot reprinted from *The Tarot* by Doubleday; five oversize tarot cards from collection of the author; Egyptian cards reprinted from *Le Tarot Divinatoire* by Papus

Doubleday Tarot/Five Oversize Tarot Cards/Egyptian Major Arcana Cards. Top row: *Hand-colored tarot cards from stenciled designs found in an unpublished handwritten manuscript believed authored by Abner Doubleday, Civil War general and the person usually credited with the founding of baseball in the United States. The designs are early-nineteenth-century tarot typical of the Varallo region and similar to the cards made by Strambo (page 165). The trump titles are in Italian. The Roman number is repeated in a box at the lower right. VIIII* L'Eremita *(The Hermit), X* La Ruota *(The Wheel), XII* I'Immcato *(The Hanged Man), XV* Il Diavolo *(The Devil).*

Five oversize tarot cards, circa late nineteenth century, found by a dealer between the pages of volume I of Les Cartes à Jouer du XIV au XX Siècle *by Henry D'Allemagne.* Middle row: 9 L'Ermite *(The Hermit),* 13 La Mort *(Death),* 14 La Temperance *(Temperance),* 15 Le Diable *(The Devil).* Bottom row left: *16* Le Feu du Ciel *(The Fire in the Sky or The Falling Tower). To the left of the card title is the appropriate Arabic number, and to the right, the Hebrew letter.*

Egyptian-designed Major Arcana cards published in 1909 in Le Tarot Divinatoire *by Papus and based upon original unpublished artwork from the nineteenth century credited to Eliphas Lévi. The cards* (bottom row center and right) *appear to be The Empress and The Hierophant. The Empress holds an ankh in her right hand and a scepter of ruling authority in her left hand. Her crown of two feathers suggests she is the ruler of Upper and Lower Egypt. In front of her feathers are the horns of Isis, suggestive of The High Priestess instead of The Empress. The figure on the right appears to be The Hierophant in a pillared temple. He holds in his hands the tet, pillar of four worldly directions. On the lower left of the card appears the Hebrew letter* He, *often associated with The Hierophant.*


LE MAT
I
LE BATELEUR
II
LA PAPESSE
III
L'IMPERATRICE
IIII
L'EMPEREUR
V
LE PAPE
VI
L'AMOUREUX
VII
LE CHARIOT
VIII
LA JUSTICE
VIIII
L'ERMITE
X
LA ROUE DE FORTUNE
XI
LA FORCE
XII
LE PENDU
XIII
XIIII
LA TEMPERANCE
XVIIII
LE SOLEIL
XX
LE JUGEMENT
XXI
LE MONDE
ROI DE DENIER
CARTIER A GENEVE
FABRIQUEES PAR GASSMANN

Collection of the author

Tarot Pack by Gassmann *These tarot cards were woodblock printed and hand stencil colored around the year 1873 at Geneva, Switzerland.* Top row: Le Mat *(The Fool), I* Le Bateleur *(The Magician), II* La Papesse *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Empereur *(The Emperor).* Second row: *V* Le Pape *(The Pope), VI* L'Amoureux *(The Lovers), VII* Le Chariot *(The Chariot), VIII* La Justice *(Justice), VIIII* L'Ermite *(The Hermit).* Third row: *X* La Roue de Fortune *(The Wheel of Fortune), XI* La Force *(Strength), XII* Le Pendu *(The Hanged Man), hanging by both feet rather than the traditional one foot, XIII* La Morte *(Death), XIIII* La Temperance *(Temperance).* Bottom row: *XVIIII* Le Soleil *(The Sun), XX* Le Jugement *(Judgment), XXI* Le Monde *(The World),* Roi de Denier *(king of coins), two of coins with inscription* "Fabriquées par Gassmann, Cartier à Genève."

Additional tarot packs from the nineteenth century include:

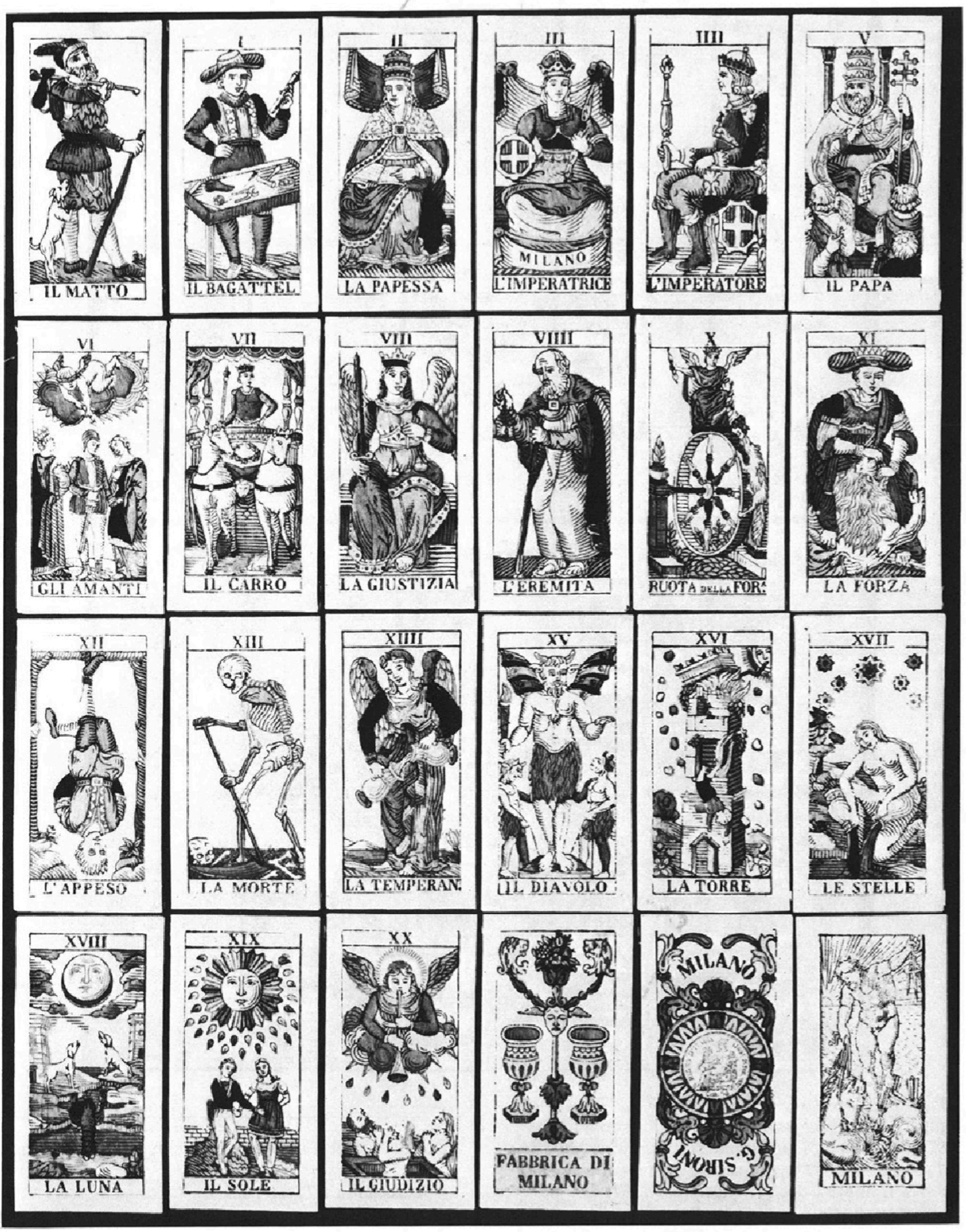
Gassmann Tarot pack by Gassmann, Geneva, circa 1873.

Milanese Tarot Milanese tarot pack by G. Sironi, Milan, 1882.

F. Strambo **Tarocchi** F. Strambo *tarocchi,* late nineteenth century, Varallo.

Vacchetta **Tarocchi** Vacchetta *tarocchi,* Turin, 1893.

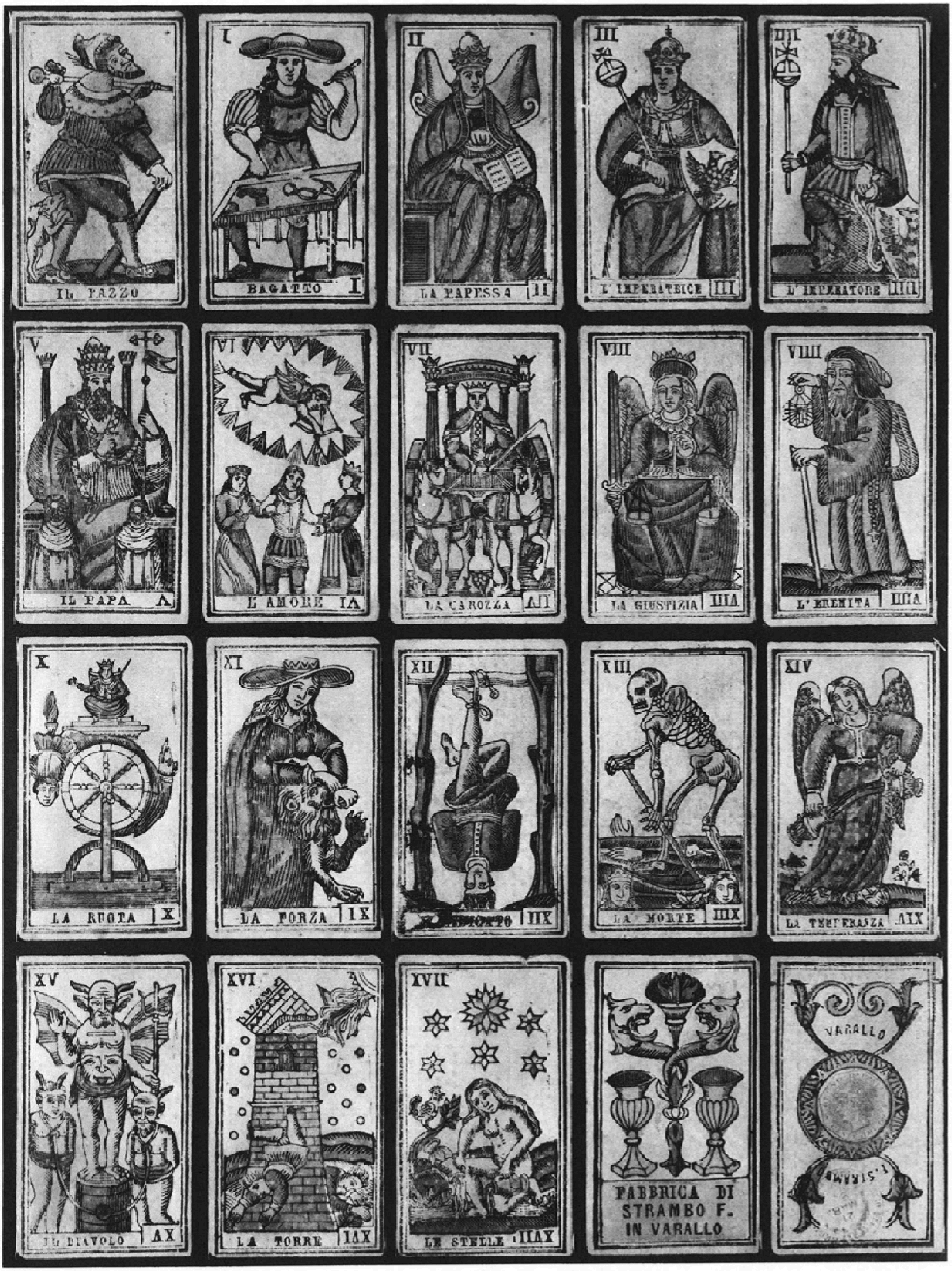
Indian "Tarot" Indian "tarot" cards apparently based on the avatars of Vishnu.


IL MATTO
I
IL BAGATTEL
II
LA PAPESSA
III
MILANO
L'IMPERATRICE
IIII
L'IMPERATORE
V
IL PAPA
VI
GLI AMANTI
VII
IL CARRO
VIII
LA GIUSTIZIA
VIIII
L'EREMITA
X
RUOTA DELLA FOR.ᵃ
XI
LA FORZA
XII
L'APPESO
XIII
LA MORTE
XIIII
LA TEMPERAN.
XV
IL DIAVOLO
XVI
LA TORRE
XVII
LE STELLE
XVIII
LA LUNA
XIX
IL SOLE
XX
IL GIUDIZIO
FABBRICA DI
MILANO
MILANO
G. SIRONI
MILANO

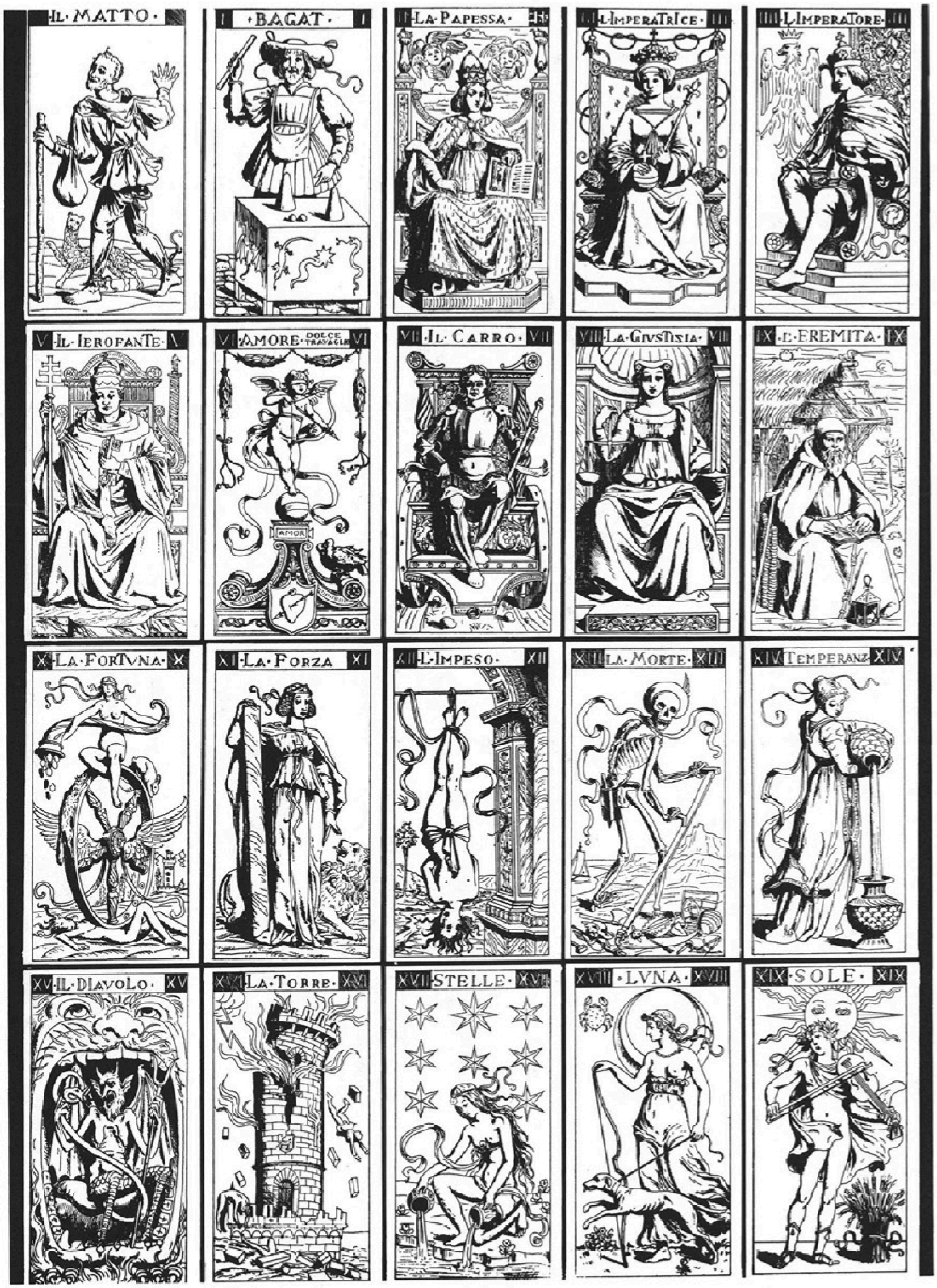
Collection of Playing Cards, AGMuller, Neuhausen Am Rheinfall

Milanese Tarot by G. Sironi *Milan, 1882. Full-length figures on the Major Arcana cards contain a Roman number at the top of each card and a title beneath the figure on the bottom.* Top row: Il Matto *(The Fool); I* Il Bagattel *(The Cobbler); II* La Papessa *(The Popess); III* L'Imperatrice *(The Empress); IIII* L'Imperatore *(The Emperor);* V Il Papa *(The Pope).* Second row: *VI* Gli Amanti *(The Lovers); VII* Il Carro *(The Chariot); VIII* La Giustizia *(Justice); VIIII* L'Eremita *(The Hermit); X* Ruota della Fortuna *(The Wheel of Fortune); XI* La Forza *(Strength).* Third row: *XII* L'Appeso *(The Hanged Man); XIII* La Morte *(Death); XIIII* La Temperanza *(Temperance); XV* Il Diavolo *(The Devil); XVI* La Torre *(The Falling Tower); XVII* Le Stelle *(The Star).* Bottom row: *XVIII* La Luna *(The Moon); XIX* Il Sole *(The Sun); XX* Il Giudizio *(Judgment); two of cups with inscription* "Fabbrica di Milano;" *ace of coins with inscription* "G. Sironi, Milano," *and tax stamp dated* "21 Sett. 1882;" *and back design of a naked male figure holding upright Neptune's pitchfork in his left hand and the reins to a sea horse in his other hand above the inscription* "Milano."

Collection of the author


IL PAZZO
BAGATTO I
LA PAPESSA II
L' IMPERATRICE III
L' IMPERATORE IIII
V
IL PAPA V
VI
L' AMORE VI
VII
LA CAROZZA VII
VIII
LA GIUSTIZIA VIII
VIIII
L' EREMITA VIIII
X
LA RUOTA X
XI
LA FORZA XI
XII
XII
XIII
LA MORTE XIII
XIV
LA TEMPERANZA XIV
XV
IL DIAVOLO XV
XVI
LA TORRE XVI
XVII
LE STELLE XVII
FABBRICA DI
STRAMBO F.
IN VARALLO
VARALLO
F. STRAMBO

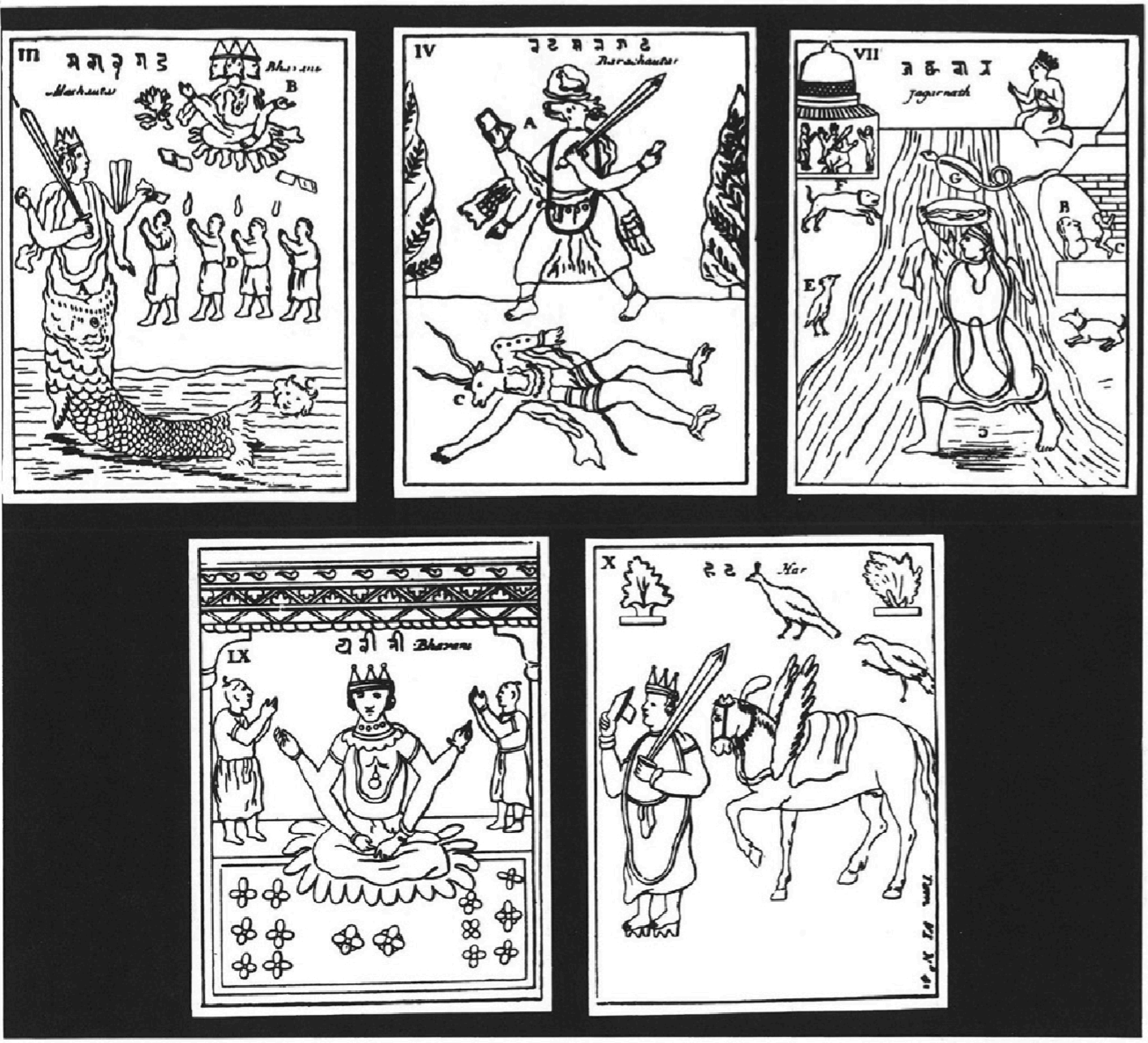
***F. Strambo* Tarocchi** *Late-nineteenth-century Major Arcana and pip cards made by F. Strambo, Varallo. The cards are hand stenciled in color and the Major Arcana cards contain Roman numerals at the upper left and lower right corners.* Top row: *The unnumbered card, The Fool, is entitled* Il Pazzo; *I* Bagatto *wears a work apron and his bench holds hand tools; II* La Papessa; *III* L'Imperatrice; *IIII* L'Imperatore. Second row: *V* Il Papa; *VI* L'Amore; *VII* La Carozza; *VIII* La Giustizia; *VIIII* L'Eremita. Third row: *X* La Ruota; *XI* La Forza; *XII* L'Impiccato; *XIII* La Morte; *XIV* La Temperanza. Bottom row: *XV* Il Diavolo; *XVI* La Torre. *XVII* Le Stelle, *two of cups and ace of coins.*


IL·MATTO·
I ·BAGAT· I
II LA·PAPESSA· II
III L'IMPERATRICE III
IIII L'IMPERATORE IIII
V IL·IEROFANTE· V
VI AMORE·DOLCE TRAVAGLIO VI
AMOR
VII ·IL·CARRO· VII
VIII LA·GIVSTIZIA· VIII
IX ·L·EREMITA· IX
X ·LA·FORTVNA· X
XI ·LA·FORZA XI
XII L'IMPESO· XII
XIII LA·MORTE· XIII
XIV TEMPERANZA XIV
XV ·IL·DIAVOLO· XV
XVI LA·TORRE· XVI
XVII STELLE· XVII
XVIII ·LVNA· XVIII
XIX ·SOLE· XIX

Collection of the author

Vacchetta **Tarocchi** *Major Arcana cards reproduced by Edizioni del Solleone in 1976 from a black and white* tarocchi *series published in 1893 by Giovanni Vacchetta of Turin. The drawings are ornately designed and contain numerous variations from traditional cards. For example,* Il Matto *(The Fool) is hatless and carries a sack on his arm instead of across his shoulder; he is barefoot and his pants legs are tied at the cuff; a leopard prances in front of him. I* Bagat *(The Magician) stands before a magician's table. VI* Amore *(Love) depicts a blindfolded Cupid standing on a ball that rests on an ornate pedestal. IX* L'Eremita *(The Hermit) is an aged figure seated in front of a hut and reading a book. X* La Fortuna *(Fortune) shows a winged wheel of fortune resting atop a nude figure while on the upper rim of the wheel is a rabbit and a nude female figure pouring coins from a horn of plenty. XII* L'Impeso *(The Hanged Man) depicts a figure tied by both legs to a bar supported by an ornate arch. XV* Il Diavolo *(The Devil) appears inside the wide open mouth of a roaring animal. XVI* La Torre *(The Tower) depicts lightning striking from the left beneath the tower window. XVIII* Luna *(The Moon) depicts a seminude woman with a high-waisted gown holding a bow in her right hand and a dog at the leash in her other hand; in the background appears both a crab and a quarter-moon in full circle. XIX* Sole *(The Sun) depicts a figure nude, except for a flowing cape, who is playing the violin beneath a giant sun; nearby is a sheaf of wheat.*

Reprinted from *Le Tarot Divinatoire* by Papus



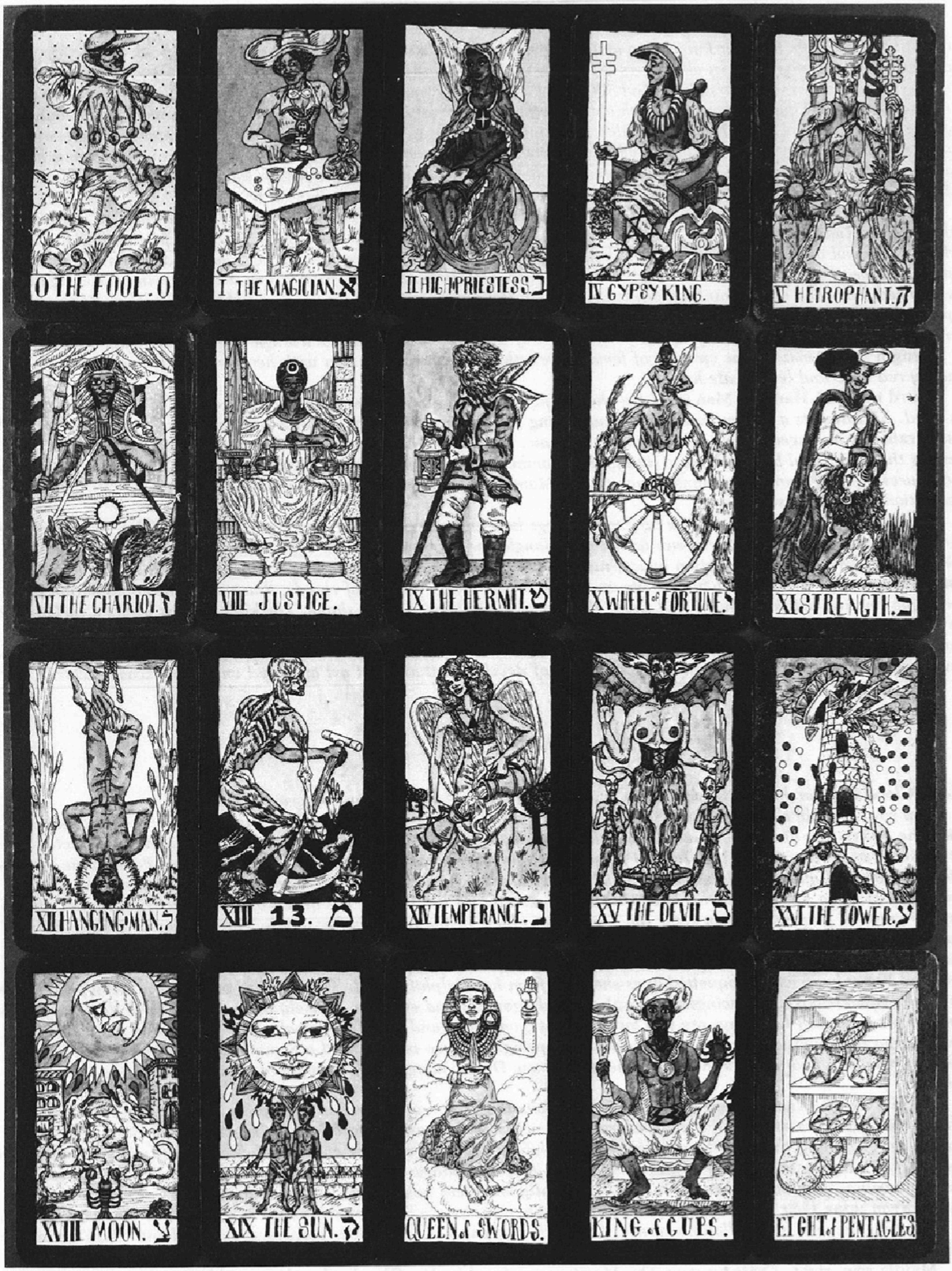
Indian "Tarot" Cards *The cards are illustrated in Papus'* Le Tarot Divinatoire, *1909, and credited to an earlier, unpublished manuscript of Eliphas Levi. Each card contains a Hindu title and is Roman numbered. Adjacent to some of the human figures and animals are letters from the English alphabet probably used to identify the figures in a book or manuscript.* **Card III** *represents Matsya (A), the Fish incarnation of Vishnu. Matsya, crowned to signify his divine origin, is shown partially emerging from a great fish. He has four arms joined at the elbows and holds a sword in one of his right hands. Brahma (B), a four-headed figure, sits on a lotus. The horned head of a demon (C) emerges from the water, and four figures (D), representing the four Indian castes of Priests, warriors, merchants and peasants, pay homage with clasped hands.* **Card IV** *depicts the Boar incarnation of Vishnu (A) as a four-armed figure wearing an animal headdress and holding a double-edged sword. He stands above a fallen enemy, Kataiba (C), who is deer-headed and has talon feet.* **Card VII** *represents Jagannath (Lord of the Universe borne on a chariot) or Juggernaut. The tall figure of Jagannath wears a sheer garment and a long necklace. He holds above his head an effigy of himself as a sleeping Vishnu. A small child (C) or doll-like figure straddles a prone figure (B), possibly its mother. A cobra (G) crosses a stream in the direction of a dog (F) (lion?) and a bird (E). Two figures stand in the temple of Jagannath to pay homage to Vishnu, who is shown as a seated figure with sword. At the upper right of the card is a crowned priest with a rod in his right hand who straddles a wall, suggesting his presence both in this world and the divine world.* **Card IX** *represents Vishnu as Buddha, the seventh incarnation of Vishnu. A crowned four-armed figure is seated on a lotus with two priests in attendance. The priests wear hair tufts, confirming that they are Brahmins, followers of Brahma, the Creator. The two columns at each edge of the card support three decorative beams in a temple; beneath the seated figure is a panel containing simple flower petal designs woven in a carpet.* **Card X** *represents Kalki, the last incarnation of Vishnu, yet to come. A crowned figure wears a* dhoti *or cloth around his waist and a sacred cord around his neck indicating his high caste. His shoes are the wooden ritual shoes worn in temples. He holds a sword on his left shoulder and a sacred book in his right hand, which contains the teachings of the new age. Behind the figure is the winged horse of Kalki. At the top of the picture are two holy basil bushes and two birds, a peacock and another fowl. The last card contains an inscription along the lower right side, "Tom VI, No. 4," possibly referring to either the unknown set of books from which these pictures were taken or to a fuller description by Eliphas Lévi.*

XII

TWENTIETH-CENTURY TAROT DECKS AND DESIGNS NOT READILY AVAILABLE

THE FOLLOWING LIST comprises printed and hand-painted tarot decks, sketches, collages, prints, serigraphs and engravings that have been produced during the twentieth century, mainly in the past twenty-five years. The designs either are not readily available in the United States, are out of print or are available only in limited editions.

Acea Gypsy tarot
Adams/Cleveland/Hersh/MacPherson/Weiss
Alitalia tarot
Apocalypse/Bompiani/Cilento/Dykstra/Farcas/Izod/Kersaint/Williamson
Arcanes du Destin
Atkins/Heitmann/Klumper/Lucas/May/Picini
Balbi/Bennett/Brother Placid/Decker/Greenwich Library/Yves Jobert/Rivers/Sigler
Beaulieu/Laliberte/Le-Tan/Sigler
Benavides/Carter/Dorflinger/Fodera/Kloster/Nessim/Rota/Schlossman
Berthole tarot
British tarot
Chaboseau/Loring tarot
Cooper tarot
Dali/Gill/Iamblichus/Kaye/Littel/Metcalfe/Sherman/Tavaglione
Docters van Leeuwen Porcelain tarot
Fatidic Egyptian tarot
Frownstrong/Gemrod/Hoffman/Holbein/Pry/Saba-Telli/Scott/Skell
Glass tarot
H. J. Heinz tarot
Peter Huckerby tarot
Insight Institute tarot
Knapp tarot
De Laurence tarot
Linweave tarot
Lover's tarot
M. Lubow/N. Lubow/Sharp/Waldner/Weil
Masenghini Tarocchino Milanese
Menegazzi Seashell *tarocco*
Sergio Minero tarot
Odell tarot
Ollgaard tarot
Ortega tarot
Papus tarot
Pastor tarot
Pop/Rock tarot
Rakoczi tarot
Ravenswood Eastern tarot
Le Taro Sacerdotal
Sacred Egyptian tarot
Schikowski tarot
Scott tarot
Connie Taylor tarot
Tellurian tarot
Transitional tarot
Wollenhaupt-Brenner tarot


0 THE FOOL. 0
I THE MAGICIAN. א
II HIGH PRIESTESS. ב
IV GYPSY KING.
V HEIROPHANT. ה
VII THE CHARIOT. ז
VIII JUSTICE.
IX THE HERMIT. ט
X WHEEL of FORTUNE. י
XI STRENGTH. כ
XII HANGING MAN. ל
XIII 13. מ
XIV TEMPERANCE. נ
XV THE DEVIL. ס
XVI THE TOWER. ע
XVIII MOON. צ
XIX THE SUN. ק
QUEEN of SWORDS.
KING of CUPS.
EIGHT of PENTACLES

Collection of the artist

Acea Gypsy Tarot *Designed by Jeffrey Acea, the cards feature black figures clothed in Western and West African costumes combined with Egyptian and universal symbols. The Major Arcana cards contain Hebrew letters except for inadvertent omissions on IV Gypsy King and VIII Justice. The recurring triangles found on many cards as object shapes as well as part of the structural design signify spiritual attainment.*

Top row: **0 The Fool** *wears a court jester's shawl, long curling slippers and a long brimmed cap. A dog paws at his trouser leg.* **I The Magician** *wears a leotard; his hat and bow tie are in the form of a lemniscate or figure-of-eight nimbus. He wears a necklace with a large button topped by a crescent.* **II The High Priestess** *sits on her throne; the shawl around* *her shoulders suggests that her knowledge and wisdom are concealed. She points to a page in the book on her lap, but she guards the information from all seekers. She wears an ornamented necklace signifying her holiness. A large crescent moon—suggesting Isis—appears at her feet.* **IV Gypsy King** *wears an inverted crescent hat, a necklace of crescent teeth and an ornamental Egyptian beard. The shield contains an eagle superimposed with an Egyptian ankh.* **V Heirophant** (sic) *is a bearded figure with shoulder epaulets containing elephant heads, suggesting Buddhist influence. The two students wear shoulder robes; the feathered hats on their shaved heads symbolize the rays of the sun. One figure has his arm upraised, the other points downward, symbolizing the positive and negative forces that combine to form the universe. The heads of the three figures in this card form the vertices of an equilateral triangle.*

Second row: **VII The Chariot** *depicts a dominant Egyptian figure with crescent faces on his epaulets. He holds in his right hand an Indian* dorje. **VIII Justice** *depicts the traditional female figure holding a scale and upright sword. The iridescent symbol on her forehead suggests that the wisdom she possesses prevails during times of decision.* **IX The Hermit** *is a weathered figure in winter garments. He faces the darkened past, from which a strong wind howls against his bearded face. The ornamental lantern with a star in the center serves as his guiding light.* **X Wheel of Fortune** *depicts an eight-spoked wheel based upon the Indian wheel of life. A female figure with Egyptian headdress sits at the top of the wheel and holds a sword indicating control of the situation. The large triangle suggests spiritual attainment.* **XI Strength** *is an Amazon, the epitome of female strength. She controls the lion with her bare hands and feet. She wears a heavy red cape and lemniscate hat.*

Third row: **XII Hanging Man** *is a bare-chested figure hanging by a rope from his left foot. An aura appears around his head.* **XIII** *depicts a decomposing figure suggesting the metamorphosis of both its body and surrounding events.* **XIV Temperance** *is a winged angel with a lotus in her hair. She wears an Indian garment and a triangle pendant.* **XV The Devil** *is the traditional hermaphrodite signifying a combination of truths applied to evil purposes.* **XVI The Tower** *shows two figures toppling from a lightning-struck tower. Many of the shattered bricks are inverted triangles, symbolizing the destruction of materialism.*

Bottom row: **XVIII Moon** *depicts two baying dogs beneath a large moon eclipsing the sun.* **XIX The Sun** *shows two children beneath a huge beneficent sun with eight triangle spokes, similar to the eight spokes in the Wheel of Fortune. The* **queen of swords** *is an Egyptian figure, nude above the waist, holding an upright dagger suggesting wholeness of plans and contemplation of action. She sits on a rock supported by a bank of clouds, illustrating the combination of contemplation and action, thought and deed. Her earrings are triangular in shape. The* **king of cups** *wears a turban and sits on a high-backed chair with a fin design. The crab in his left hand signifies the water sign Cancer or the suit of cups. He holds in his other hand an elongated ceremonial cup. Around his neck hangs a large coin pendant. The* **eight of pentacles** *shows eight stone coins in different stages of development and not yet arranged on the bookcase shelves.*

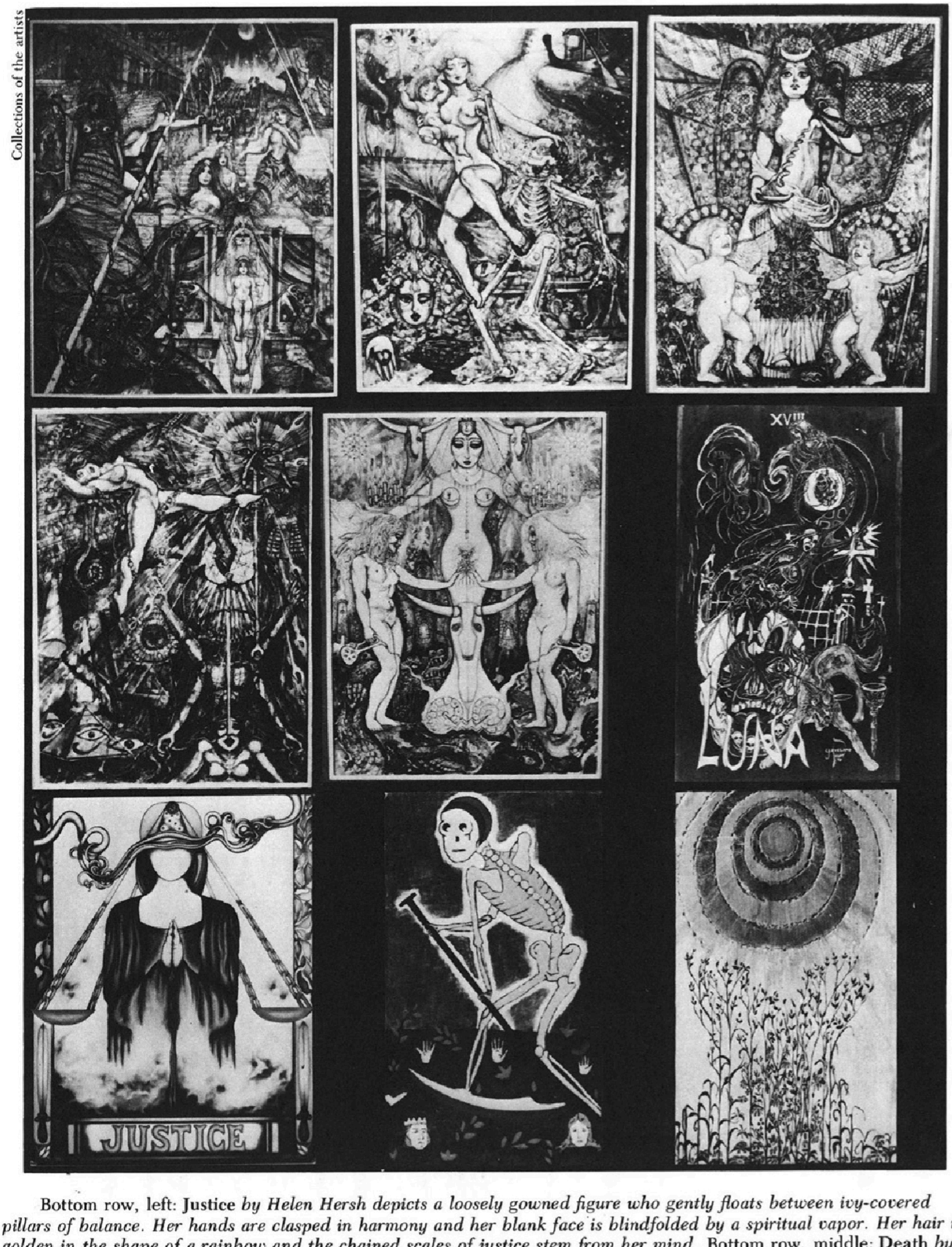
Adams/Cleveland/Hersh/MacPherson/Weiss *Examples of tarot designs by contemporary artists.*

Top row: *Unpublished surrealistic Major Arcana cards by Frederick McLaurin Adams in which the artist seeks to guide the seeker to a deeper communion with himself, the rest of humanity and the cosmos.* **Justice** *(XI) is depicted as the presence of many souls in the Halls of Persephone and the Palace of Minos. In Greek mythology Persephone was the wife of Hades and queen of the underworld; Minos was king of Crete. The scene depicts numerous columns and a long staircase leading to a sunken shrine. Even while she remains on her throne, the queen of all souls rises from her pillar crypt to greet all pilgrims as they enter the Elysium or abode of the blessed after death.* **The Reaper** *or* **Death** *(XIII) depicts a nude figure who holds a young child in her right arm while simultaneously dancing and wrestling with an animate skeleton. At the upper left a Minoan eye-winged butterfly appears, while at the lower left the leaves of autumn glow and Persephone winks coquettishly as she rises from her Delphic world.* **Temperance** *or* **Winged Victory** *(XIIII) is the Greek goddess Nike. Her wings suggest those of dragonflies and even the unlikely pinions of stained-glass butterflies. Beneath the spread of her wings are two lovely infants, one male and the other female, who dance with joy as life returns from the snows of winter to the greenery of spring. The two infants hold a Samothracian version of the Tree of Life. The winged victory pours the double helix of a new DNA coding from an amphora decorated with the symbol of Aquarius.*

Middle row, left and center: **The Sun** *(XIX) depicts a blazing noontime disc in summer. The beak of a solar falcon lightly bites at the toe of a nude woman whose body swirls among radiant gases and solar winds. Burning vapors pass through her body into the sun's furnace of energy, while at the bottom of the card are the force-filled eye-pyramids.* **The Moon** *(XVIII) depicts the essence of winter as an Isis-Artemis goddess or Moon Lady, accompanied by feminine and masculine beings with bovine heads. The goddess gently embraces twin sisters who have journeyed to Earth from Hyperborean upon their moon ray. The sisters stand upon the powerful, protective back of Draco and they pour from their pitchers the genetic distillations of new Aquarian awareness. In the upper corners appear radiant "ships" from the distant constellations.*

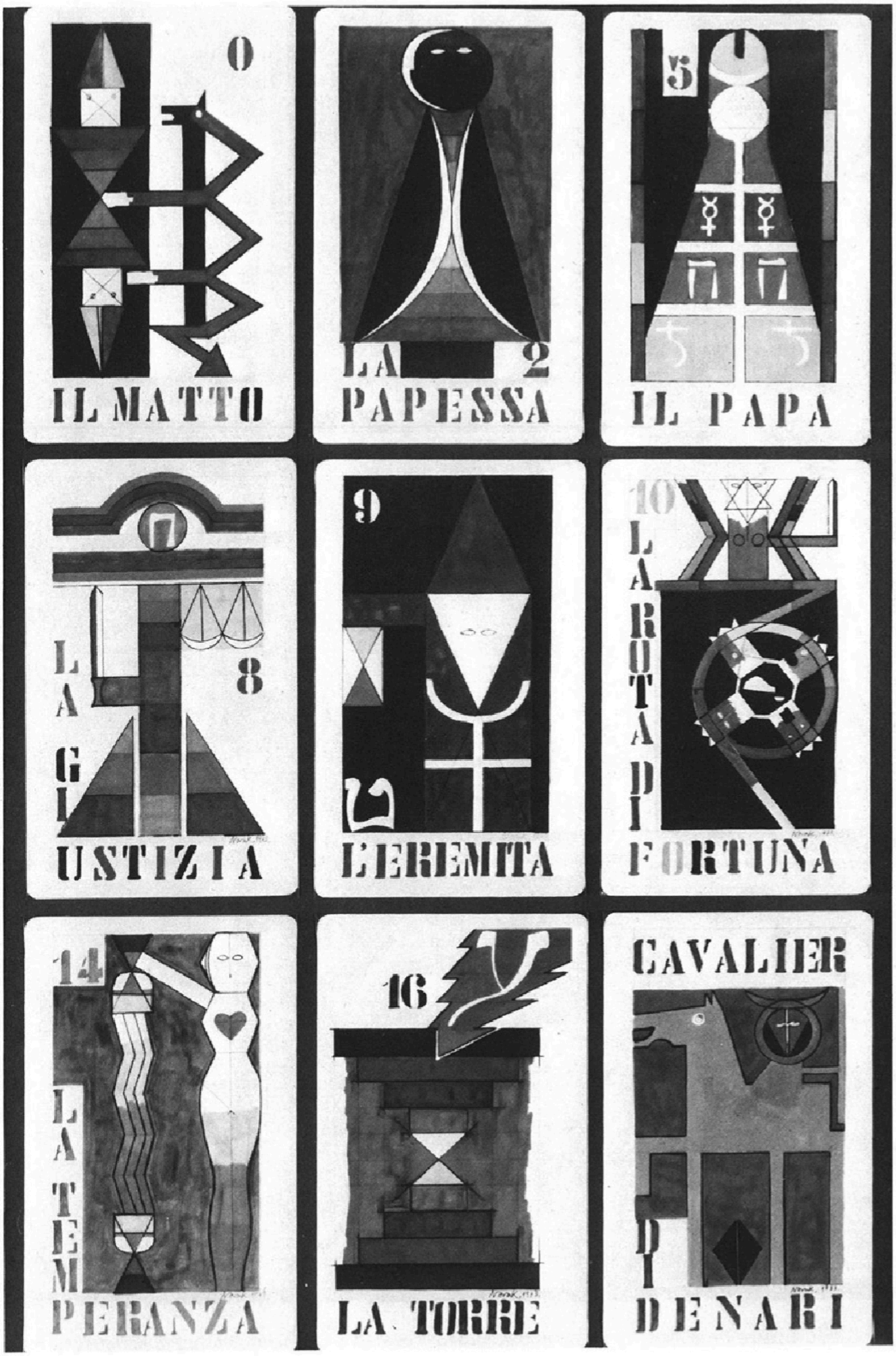
Middle row, right: *XVIII* **Luna** *or* **The Moon** *as rendered by Jim Cleveland seeks to emphasize the mystical significance of the Triple Moon Goddess. Anubis is the jackal-headed wolf god in Egyptian mythology who conducts the dead to judgment. In this picture he is domesticated into a dog but retains his savage nature and awaits the Seeker. If Anubis recognizes the God of Essence, and passes through the spike-topped gate, he encounters Mother Kali, the Hindu goddess of creation and destruction who rules the land of the dead. When Anubis recognizes her essence, she becomes a temptress and hands him a poisoned cup. He drinks his fill and dies, remaining dormant, his existence marked by the triple cross of regeneration. The moon goddess metamorphoses into her maternal form and gives him new life so that he may journey between the crimson towers to seek the sun.*

Collections of the artists



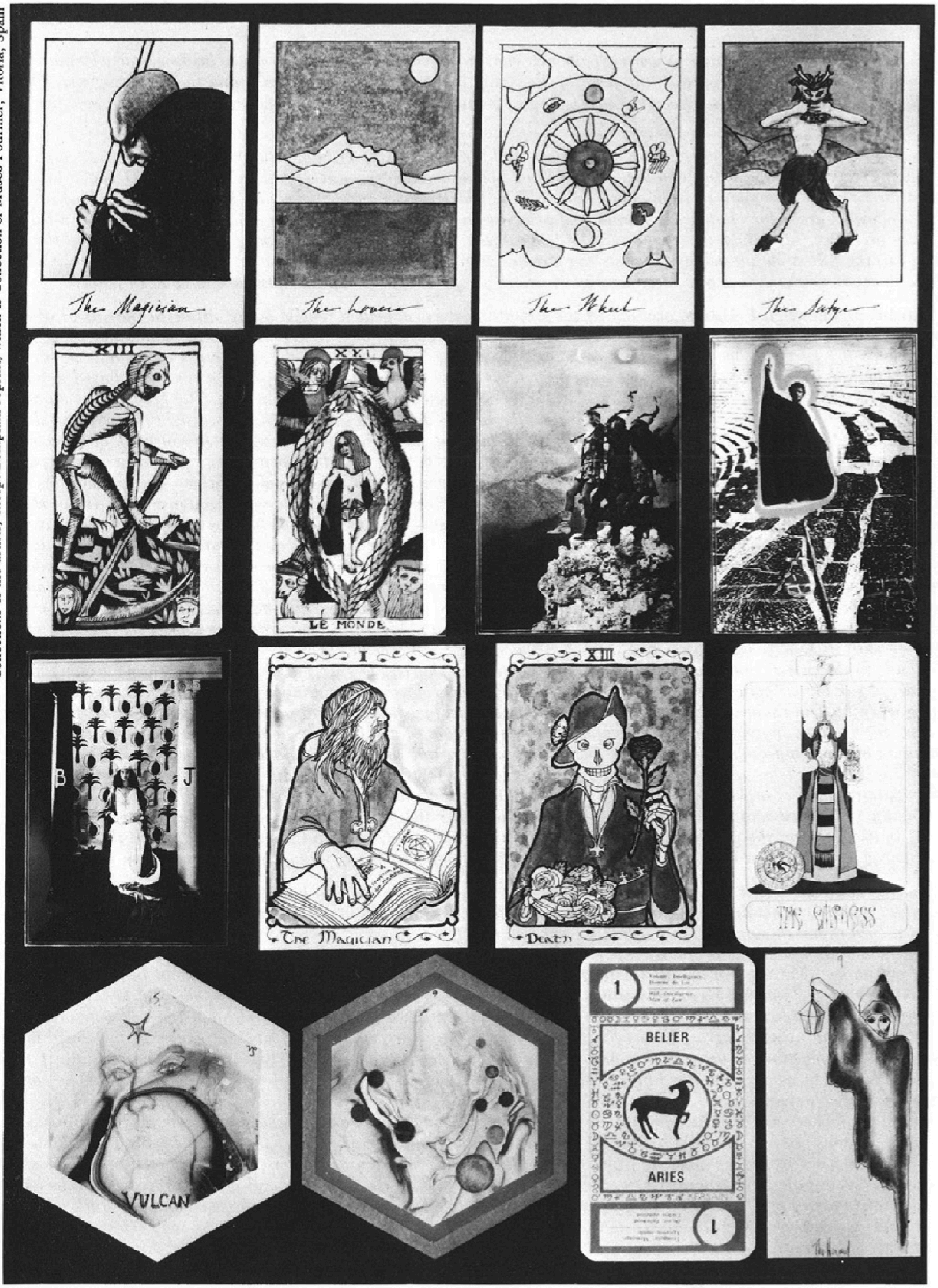
Bottom row, left: **Justice** *by Helen Hersh depicts a loosely gowned figure who gently floats between ivy-covered pillars of balance. Her hands are clasped in harmony and her blank face is blindfolded by a spiritual vapor. Her hair is golden in the shape of a rainbow and the chained scales of justice stem from her mind.* Bottom row, middle: **Death** *by Mary Kay MacPherson is rendered in traditional form. The iridescent outline seems to illuminate the bony figure of the reaper as he mows down the people at his feet.* Bottom row, right: *The Sun by Elizabeth Sexton Weiss depicts a large burning fireball with fiery radiating rings. The tall green stalks represent young growth reaching toward the sun in competition with the delicate flowers in the center which struggle to survive.* **The Sun** *kindles life and growth and both the green stems and the flowers depend upon its energy for their growth. This unique Sun card represents earth in its formation prior to the beginnings of man; thus, no figures appear on it.*

Collection of the author


0
IL MATTO
LA 2
PAPESSA
5
IL PAPA
LA GIUSTIZIA 8
9
L'EREMITA
10
LA RUOTA DI FORTUNA
14
LA TEMPERANZA
16
LA TORRE
CAVALIER
DI
DENARI

Alitalia tarot *Designed by Gianni Novak as a special promotional tarot pack of cubistic design for Alitalia Airlines.* Top row: *0* Il Matto *(The Fool), 2* La Papessa *(The Popess), 5* Il Papa *(The Pope).* Middle row: *8* La Giustizia *(Justice), 9* L'Eremita *(The Hermit), 10* La Rota di Fortuna *(The Wheel of Fortune).* Bottom row: *14* La Temperanza *(Temperance), 16* La Torre *(The Tower),* Cavalier di Denari *(knight of coins).*

Collections of the artists, except Bompiani reprint, which is Collection of Museo Fournier, Vitoria, Spain


The Magician
The Lovers
The Wheel
The Satyr
XIII
XXI
LE MONDE
B
J
I
The Magician
XIII
Death
VULCAN
1
BELIER
ARIES
1
9

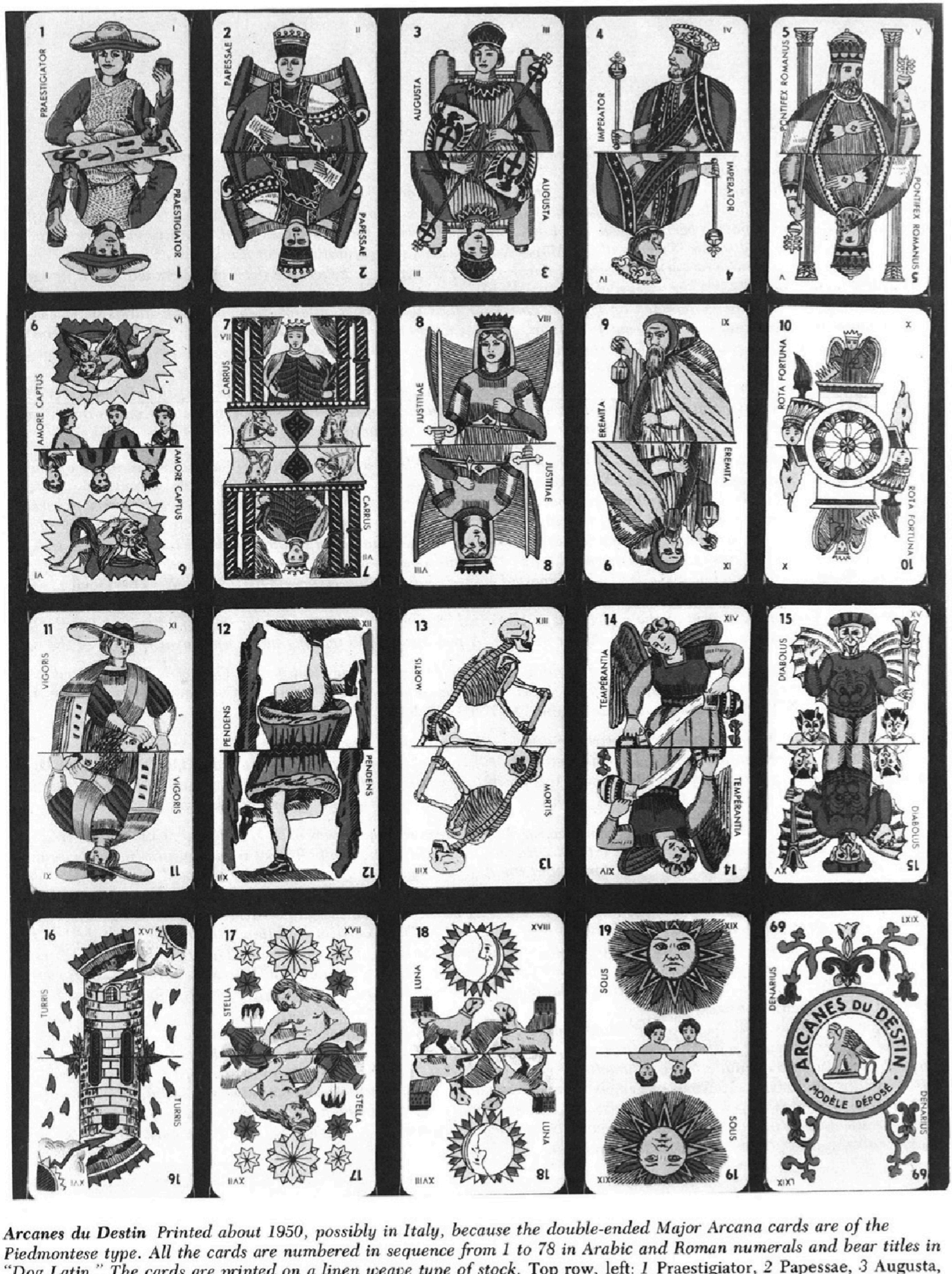
Apocalypse/Bompiani/Cilento/Dykstra/Farcas/Izod/Kersaint/Williamson

Top row: *Apocalypse cards designed by David Lord Porter. The cards in this shortened twenty-eight-card pack are used in the Apocalypse Game; several of the cards are similar to Major Arcana cards in the tarot. The sinister figure of* ***The Magician*** *carries a paradoxical wand of ever-changing power. The Magician is not the controller of the wand, but rather the medium through which change takes place. His gnarled fingers show the effects of the power that surges through the wand.* ***The Lovers*** *card depicts a desert landscape broken by two profiles weathered by the sand.* ***The Wheel*** *contains twelve spokes and is decorated with eight signs or moods, commencing at the top with the sun, followed* *clockwise by the ancient hand sign to ward off the evil eye, storm clouds and falling rain, a broken heart, waning phase of the moon, a spike of wheat representing fertility, lightning bursting from storm clouds and the all-seeing eye.* ***The Satyr*** *depicts an aphoric god with hooved feet holding in front of his face the pipes of Pan, on which he plays the harmonies of nature.*

Second row: *Bompiani Major Arcana.* ***XIII Death*** *and* ***XXI*** **Le Monde** *are reproductions of the Major Arcana from a tarot pack originally produced by Jean Payen in 1743 at Avignon. The reproductions were printed by Heraclio Fournier of Spain for Edizioni Bompiani of Italy.* ***The Fool*** *and* ***The Magician*** *are tarot posters by Diane Cilento published in 1972. The posters are color photographs retouched prior to printing. The Fool depicts a young man standing at the edge of a rocky precipice, his silhouette repeating itself behind him. A small dog stands nearby. Both the moon and the sun shine down; the full circle of the sun suggests the number zero of this card. The Magician is an iridescent figure who seems to float above the stones of a large courtyard where a sword, wand, cup and pentacle have been placed.*

Third row: ***The High Priestess,*** *also one of the Cilento posters, depicts a female figure sitting in the alcove of a temple. Palm trees and splitting pomegranates decorate the large curtain behind her. A crescent moon appears at her feet and she holds the Torah in her hands. Light radiates from her head covering and the solar cross that hangs across her breast.* ***I The Magician*** *and* ***XIII Death*** *are from a Celtic tarot deck by R. Dirk Dykstra. The cards are based upon the religious rituals of ancient Ireland. The Celtic clothing is interpreted in an art nouveau way. The Magician is an aged, bearded man representing a cross between a Celtic* file *or sage and a medieval magician possessed of supernatural knowledge. The Magician wears a satin* crys *or tunic and he holds in his lap an ancient parchment book of knowledge. The printing in the book is from the Celtic alphabet,* Coelbren y Beirdo, *and the open pages reveal a pentagram and a seal used to ward off evil spirits. The intersecting lines on each page follow a medieval tradition—the* golden mean *method—used for proportions. XIII Death is a rakish costumed figure who has wandered through the garden of the humanities. He has plucked one red rose, symbol of life and a living person, and he clutches a bunch of white roses, which represent cleansed and purified souls of the deceased. A white rose is affixed to his hat. The symbol of squat Celtic crosses is embroidered on his shirt and across his surcoat. The beckoning figure of Death promises knowledge rather than the horrors often associated with death.* ***3 The Empress*** *by Laila Farcas. The tall figure of a Romanian empress with braided hair stands before a high-backed throne. She presses her right hand to her heart in a gesture of devotion and well-meaning intention. In her left hand she holds a model of the monastery of Curtea de Arges. The monastery with its four Greek crosses is a symbol of the support she receives from the church and, in turn, the support she extends to the priests and members of the Greek Orthodox Church. The Empress wears a Byzantine crown and an embroidered silk blouse called* iie. *Her gown is covered by a sleeveless cape and a colorful* catrinta *with tassles. The clothing worn by The Empress represents the costume of the people she rules and bears evidence that, even though she is Empress, she remains sympathetic to her people. The combination of a sun and a moon at the upper right represents the communion of The Empress with her people and the closeness of the people to this natural environment. To the lower right of The Empress is a medieval seal from Transylvania. The motif of a crow in the center of the seal may be linked to the Romanian legend of a prince who could not inherit his rightful throne because he had lost the imperial ring. The royal family was forced into exile by the usurper king, Alexander the Bad. One day a crow suddenly appeared bearing the ring in its beak and the prince was able to claim his inheritance. The grateful royal family granted the crow a permanent place on its coat of arms. An Arabic number 3 composed of living foliage appears at the top of the card.*

Bottom row, left: *Tarot designs by Sara Izod. These unusual tarot cards in hexagonal shape form interesting and meaningful patterns depending upon the manner in which they are placed in relation to one another. Each of the six sides of a card represents one or more subtle interpretations. The artwork is rendered in a fluid style suggesting forces in constant motion and continuous change.* ***15 Vulcan,*** *or The Devil, depicts the Roman fire god, originally of lightning and later of volcanoes. One story of his life relates that he was the son of Jupiter, king of the gods, and Juno, known in Greek mythology as Zeus and Hera, respectively. Vulcan was born lame and ugly, and Juno, shocked at the sight of him, threw him from Olympus. As a result, he was reared in a cave beneath the sea by nymphs and Nereids. The artist shows Vulcan with a fluid pentacle across his forehead. The* ***nine of beads*** *or pentacles depicts the planets of the world in harmonious transposition, suggesting that new worlds open up through adaptation.* Bottom, second from right: ***1 Belier*** *or Aries is from a tarot pack designed by Jean-Pol de Kersaint and published in 1974 in* Tarot de Kersaint. *The complete set consists of two volumes, with perforated cards in the second volume; both volumes are in English and French. The Kersaint cards include astrological symbols, flowers and diverse emotions with upright and reverse meanings printed on each card.* Bottom, extreme right: ***The Hermit*** *by Linda Williamson. Rendered in charcoal and pen and ink, the solitary figure of The Hermit seems to rise away from the complexities of life. He uses his raised arm to shield against invasion of his privacy. Even though he often teaches others, The Hermit chooses his own time and place to reveal his knowledge. The incomplete figure of The Hermit, as illustrated by the incomplete lower portion of the card and the stark white background, suggests the often limited insight one has of persons who are withdrawn and who may reject society. The Hermit wears a tattered cloak with a large peaked hood, which indicates his intellect. The tightly clutched lantern serves as a guide to the select paths he has chosen to travel.*


1 I PRAESTIGIATOR
2 II PAPESSAE
3 III AUGUSTA
4 IV IMPERATOR
5 V PONTIFEX ROMANUS
6 VI AMORE CAPTUS
7 VII CARRUS
8 VIII JUSTITIAE
9 IX EREMITA
10 X ROTA FORTUNA
11 XI VIGORIS
12 XII PENDENS
13 XIII MORTIS
14 XIV TEMPÉRANTIA
15 XV DIABOLUS
16 XVI TURRIS
17 XVII STELLA
18 XVIII LUNA
19 XIX SOLIS
69 LXIX DENARIUS
ARCANES DU DESTIN
MODÈLE DÉPOSÉ

Collection of the author

Arcanes du Destin *Printed about 1950, possibly in Italy, because the double-ended Major Arcana cards are of the Piedmontese type. All the cards are numbered in sequence from 1 to 78 in Arabic and Roman numerals and bear titles in "Dog Latin." The cards are printed on a linen weave type of stock.* Top row, left: *1* Praestigiator, *2* Papessae, *3* Augusta, *4* Imperator, *5* Pontifex Romanus. Second row: *6* Amore Captus, *7* Carrus, *8* Justitiae, *9* Eremita, *10* Rota Fortuna. Third row: *11* Vigoris, *12* Pendens, *13* Mortis, *14* Temperantia, *15* Diabolus. Bottom row: *16* Turris, *17* Stella, *18* Luna, *19* Solis, *69* Denarius.

Atkins/Heitmann/Klumper/Lucas/May/Picini

Top row, left: *The queen of water and the eight of earth, two cards from the Phoenix tarot deck by William Atkins in cooperation with Heather Hageman. The seventy-eight-card Phoenix tarot deck comprises five suits consisting of fifteen cards in each suit, two floating cards named The Fool and The Universe, and a Phoenix card. The five suits are called ethers, fire, earth, air and water. Twenty of the Major Arcana cards from traditional tarot are converted to court cards and aces in the Phoenix tarot. Another tarot deck developed by Hageman is called the deck of Ethers with card designs by Dorothy Sigler (page 178). The* **queen of water** *is drawn from the Moon card of the traditional Major Arcana. The malevolent image of Artemis is depicted by Hecate, Greek goddess of the dark side of the moon. She stands between a crescent moon in eclipse and an opalescent full moon. Artemis wears the tritons of Neptune in her headdress and she rules the storms of the seas and all evil. In the foreground is the beneficent image of Artemis. She wears a scarab on her finger and she cradles a conch shell to symbolize her love of life and the creatures of the water. Her diaphanous gossamer gown signifies her seductiveness. At the top border of the card is a dolphin, representing the suit of water. The* **eight of earth** *or resources depicts a man holding a chisel and hammer, symbolic of the instruments of man's inventive genius. The eight crystals in balanced order suggest energy and the productiveness of work and study.*

Top row, right: *The Fool and The Devil by Eva G. Lucas in collaboration with Mouni Sadhu. These black and white Major Arcana cards appear in* The Tarot, A Contemporary Course of the Quintessence of Hermetic Occultism, *written by Sadhu and published in 1962.* **The Fool** *is a bearded man wearing a circus fool's cap. His clothes are more decorative than suitable for travel and he carries in his bag numerous useless things. Blood flows from a leg wound inflicted by a dog and a crocodile waits for him with open jaws. The Fool turns his head away so that he doesn't see where he is going. Sadhu assigns The Fool a place between the twentieth and twenty-second Major Arcana, and to this card he designates the scientific name of* furca, *or fork, suggested by the shape of the Hebrew letter Shin,* W. **The Devil** *is depicted with a goat's head and legs. He sits on a cube to which are chained two naked female figures with small horns on their heads. On the right arm of the androgyne is the word "Solve," meaning to decide, cut off, dissolve. On the left arm is the word "Coagula," meaning to solidify, condense. A pentagram and waning moon appear at the top of the card.*

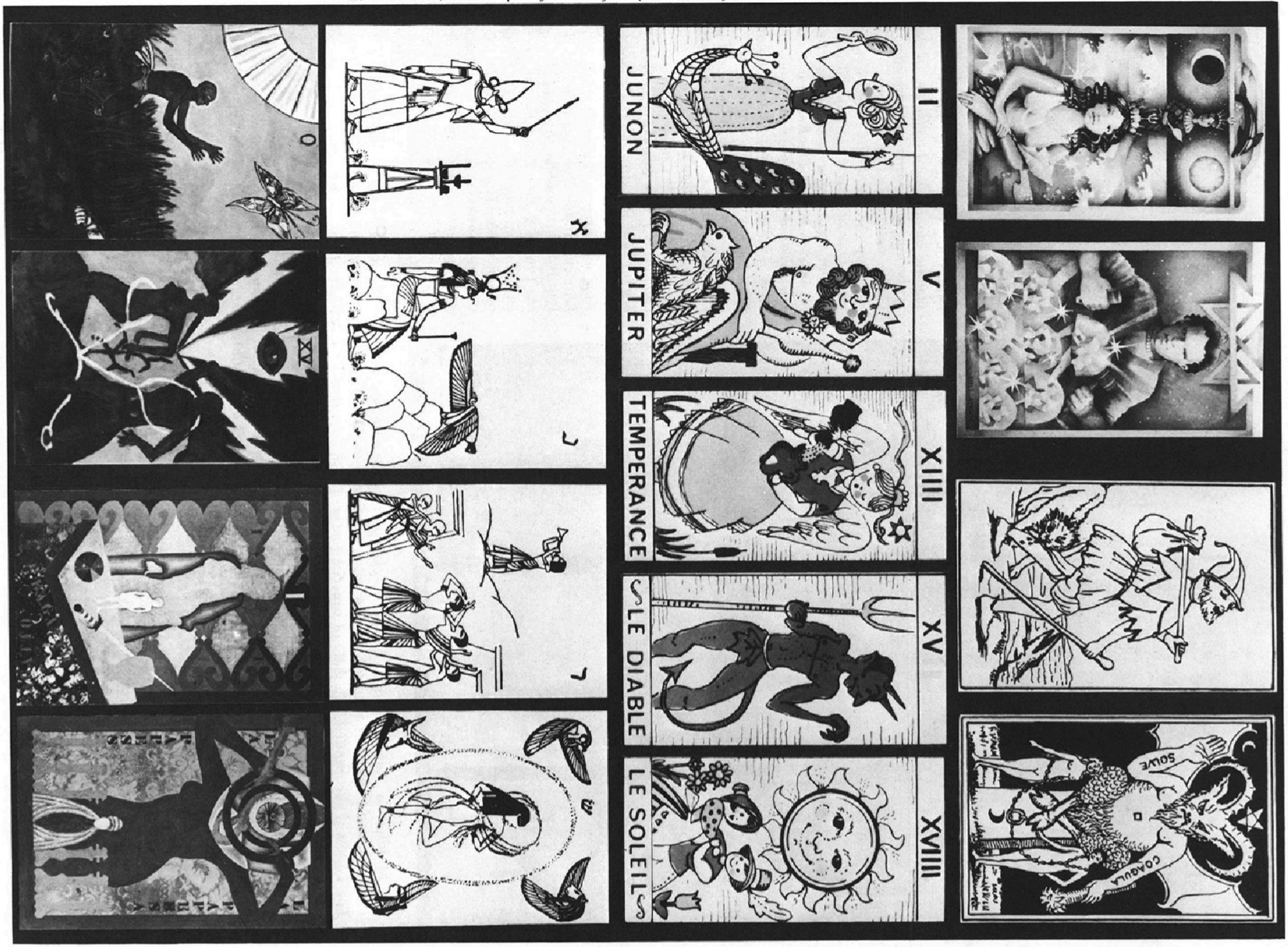
Second row: *Five Major Arcana cards by graphics designer Robert Charles Heitmann. The cards are rendered in full color in a phantasmagoric style and appeared on the cover of the September 1970 issue of* Greeting Card *magazine.* **II Junon, V Jupiter, XIIII Temperance, XV Le Diable, XVIIII Le Soleil.**

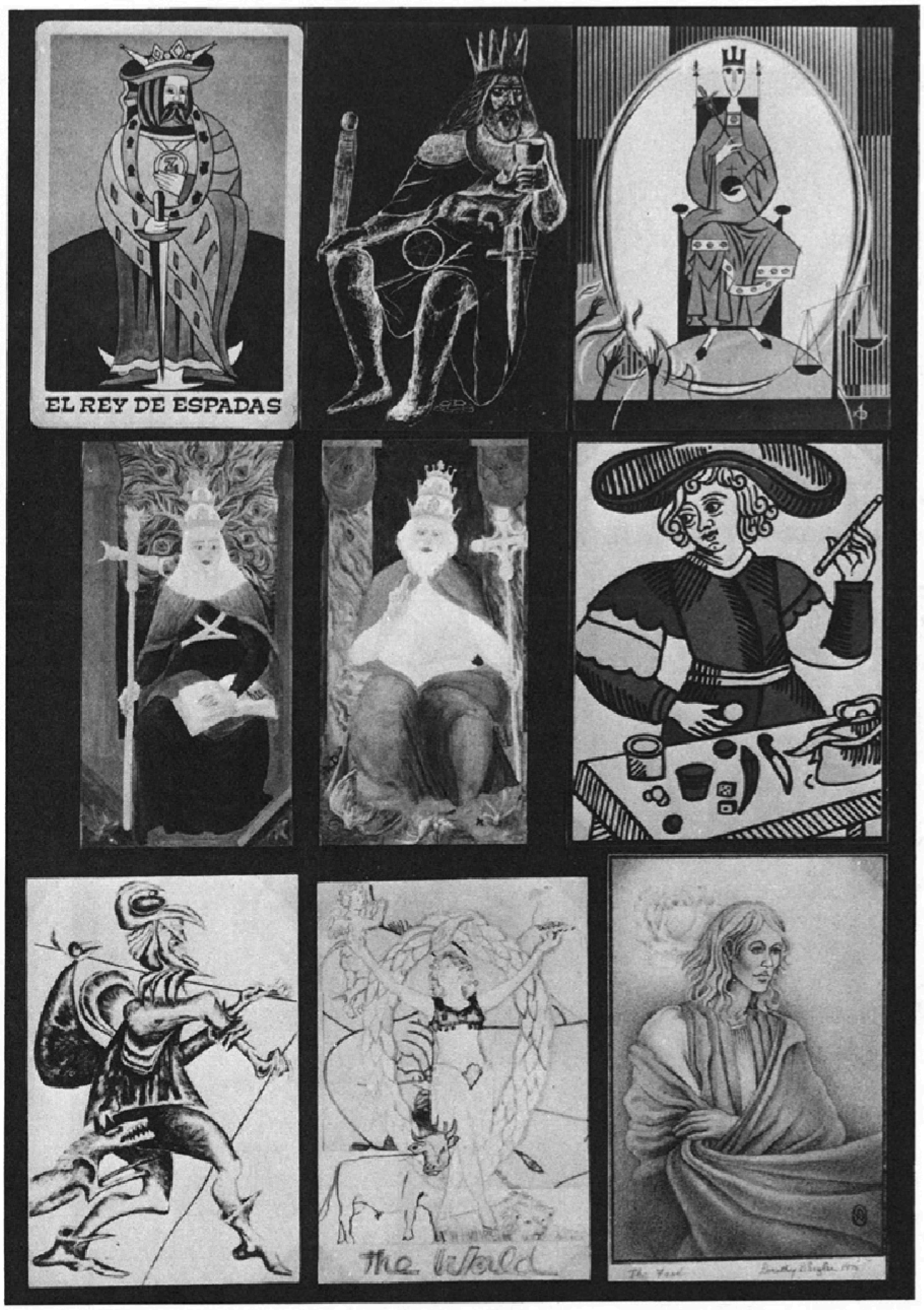
Third row: *Four Major Arcana cards with Egyptian motifs contained in a magazine article,* "Symboliek der Getallen," *by W. Tj. Klumper appeared in the October 1969 issue of* Bres. *The cards shown are* **The Magus; The Holy Marriage** *or* **The Empress; The Resurrection of the Flesh,** *suggesting that the empty grave of the new Adam is situated in the King's Room of the pyramid;* **Completion,** *with four winged figures surrounding an Egyptian woman.*

Bottom row, left: *0 The Fool and XV Bondage by Wayne May in cooperation with Madilynne Mulleague. Using acrylic paints, the artist prepared these Afro tarot cards on the basis of the symbolism of tribal cultures in lower central and southern Africa; the cultures of North Africa and the desert areas were ignored in order to avoid any European or Middle Eastern influences.* **The Fool** *depicts an African youth on the path of life; he pursues a large butterfly representing foolish pleasure and he fails to heed the warning of the monkey tugging at his heels. The tall grass in the background suggests hidden dangers.* **XV Bondage** *is similar to The Devil card in traditional tarot packs and depicts two African captives. They are loosely tied to a tree, suggesting they can easily free themselves. The tree is barren and the large eye suggests the all-seeing eye of the Supreme Being. The Afro tarot deck also contains Minor Arcana cards (not shown) comprised of court cards representing tribal chiefs and other hierarchy of African tribes; the four suits each represent a specific African tribe.*

Bottom row, right: **I Il Bagatto** *(The Magician) and* **II La Papessa** *(The Popess) by Andrea Picini. The cards are decorative pattern designs with silhouetted figures in rich, vivid colors. The Magician is a feminine figure wearing a long cloak; the suit indices include a male silhouette in place of a baton, and the background of the card is an interwoven pattern of lips and hearts.* La Papessa *depicts a dominant female figure with elbows extended beyond the border of the card. The figure holds aloft a key and a large crook, interlacing two rings. The head of the Popess is a circle pattern whose perspective focuses into the face and contains an Arabic number 2. Along the bottom of the card appears a smaller robed figure between tall pawnlike columns.*

Atkins, May and Picini—collections of the artists: Heitmann reprinted from *Greeting Card* magazine; Klumper reprinted from *Bres* magazine; Lucas reprinted from *The Tarot, A Contemporary Course of the Quintessence of Hermetic Occultism*


0
XV
II
JUNON
V
JUPITER
XIIII
TEMPERANCE
XV
LE DIABLE
XVIIII
LE SOLEIL
SOLVE
COAGULA



Collection of the author, except The World by Larry Rivers, collection of Kitty Meyer

Balbi/ Bennett/ Brother Placid/ Decker/ Greenwich Library/ Yves Jobert/ Rivers/ Sigler *Examples of tarot designs by contemporary artists.*

Top row, left: *Domenico Balbi engraving. Vito Arienti, one of Italy's leading playing card collectors, is depicted* as the ***king of swords*** *by* Domenico Balbi, *Italian painter and illustrator.*

Top row, center: *Bennett Emperor card. One of a series of unpublished Major Arcana cards executed by George Bennett on scratch board.* ***The Emperor*** *is portrayed with the four suit signs—sword, stave, cup and coin—found in standard tarot packs.*

Top row, right: *Brother Placid print.* ***The Emperor*** *or Christ the King design painted by Brother Placid Stuckenschneider, O.S.B., suggests a composite of The Emperor and The Hierophant found in the Cary-Yale Visconti-Sforza* tarocchi *packs. Christ the King was used as the cover of Bible and Liturgy Sunday Bulletins distributed in late 1975 at Catholic churches throughout the United States. The figure of Christ with a three-pointed crown reigns over the world. He holds a globe topped with the Christian cross; in his right hand is a scepter, symbol of his rule. The scales of justice and the hands of judgment are also suggestive of the Justice and Judgment cards.*

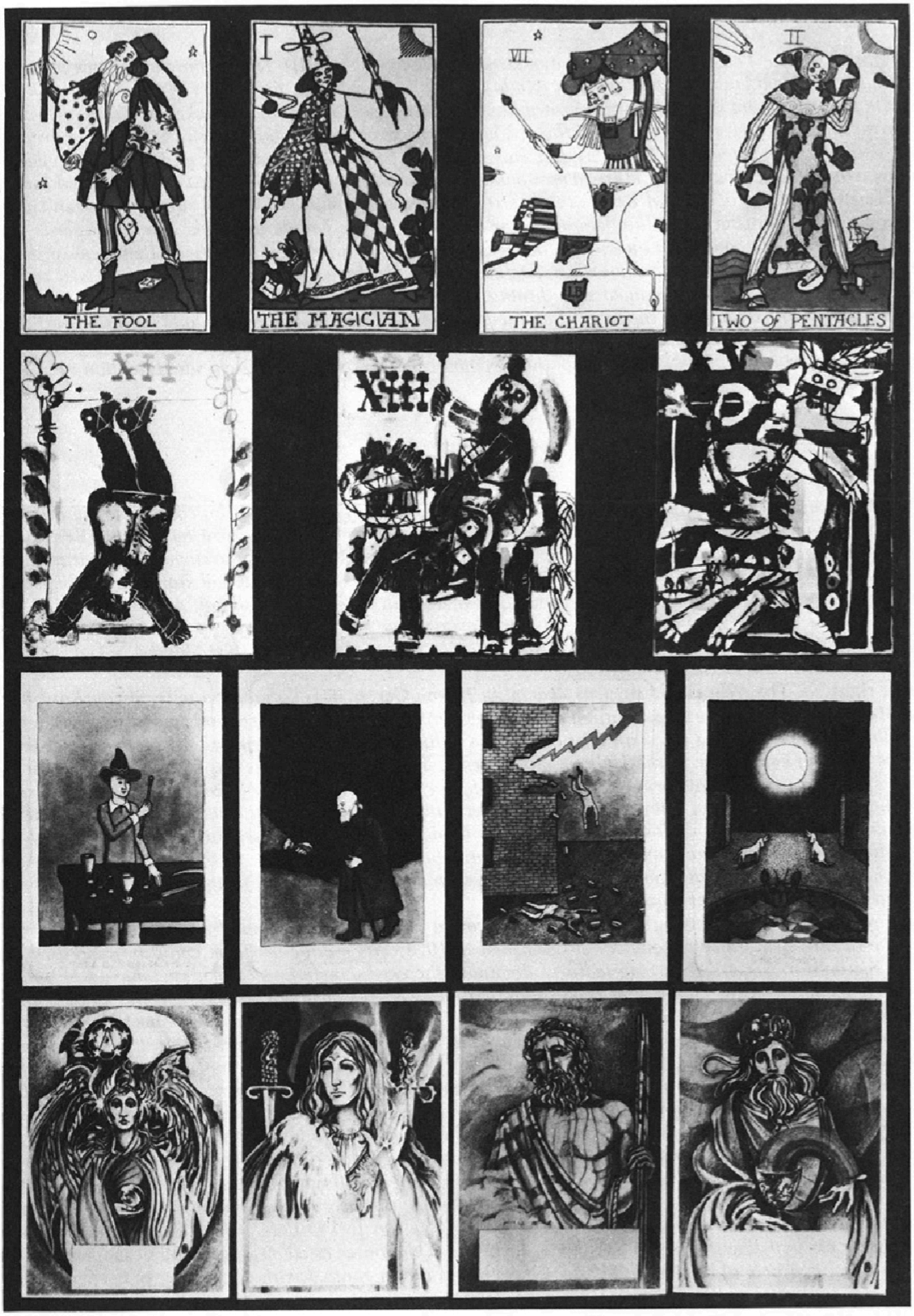
Middle row, left and center: *Ronald Decker portrays The Popess and The Pope as examples of the virtues of Prudence and Faith, respectively. The depiction is based upon the virtues by Giotto in the Arena Chapel in Padua, Italy.* ***The Popess*** *is surrounded by a halo of peacock feathers with eyes that see in all directions. Since the third house relates astrologically to Virgo, the artist views The Popess as a virgin governed by Mercury, whose emblem appears on the large cross she holds.* ***The Pope*** *is the ninth house, the house of religion. He tramples pagan symbols, such as the bat-winged demon to his left and the Roman eagle to his right. The planetary emblem appears in the cross the Pope holds.*

Middle row, right: *Greenwich Magician design. The Greenwich Public Library, Greenwich, Connecticut, featured* ***The Magician*** *design on the cover of a booklet prepared in 1963 by the library staff to describe the variety of books available from the library facility.*

Bottom row, left: ***The Fool****, one of the engravings from copper plates on vellum paper by Yves Jobert, issued by Edition La Gravure Originale in a limited edition of sixty-two sets of the twenty-two Major Arcana cards signed by the artist. All twenty-two Major Arcana cards are represented in the complete set, fourteen on full pages and the remaining eight reduced in size and printed on two sheets.*

Bottom row, center: *Larry Rivers'* ***The World*** *card. First sketch and collage by noted artist Larry Rivers. The center figure standing in front of the large wreath is a sketch of Kitty Meyer in 1974, posing during the middle of the night on a deserted street in Southhampton, Long Island. In the four corners are a winged cherub, an eagle, a standing bull and a lion at rest. The oriental design in the background is part of a sketch from the acrylic painting by Rivers entitled* Heroes of Chushingura.

Bottom row, right: *Dorothy Sigler's* ***The Fool.*** *A youth of pure innocence with long locks of blond hair is depicted as The Fool. He wears a white garment and draws about his shoulders a loose red cloak. The white rose is a symbol of purity that emits a golden light, suggesting protective forces that will serve to guide him.*



Beaulieu, Laliberte and Le-Tan, collection of the author; Sigler collection of the artist

Beaulieu/Laliberte/Le-Tan/Sigler *Examples of tarot designs by contemporary artists.*

Top row: *Puppetlike tarot cards designed by L. Beaulieu in 1970. The Fool, I The Magician, VII The Chariot, the two of pentacles. These cards were part of a series of tarot designs used by the Mary Cheney Library, Manchester, Connecticut, to present its 1969–1970 Annual Report. The back of each card contains information about library activities, services and facilities.*

Second row: *Norman Laliberte serigraphs. Three sheets in full color from a signed and limited edition of 250 sets of the Major Arcana cards by Norman Laliberte. Cards shown are XII The Hanged Man, XIII Death, XV The Devil. The paintings of these Major Arcana cards are rendered with gold lines and rich colors. All twenty-two Major Arcana cards are represented in the complete set, eighteen of them on a full page each and the remaining four (XII to XV) reduced in dimension to fit on one sheet.*

Third row: *Le-Tan tarot. Major Arcana cards by French artist Pierre Le-Tan. I The Magician wears a sweater, open-collared shirt and soft conical hat. VIIII The Hermit has a white beard and bald head. He wears a trench coat and* *holds a flashlight. XVI The Tower is a brick building struck by lightning. XVIII The Moon card shows baying dogs and emerging crawfish, and two low brick towers with windows. The Le-Tan prints are rendered in pen and ink and watercolors; the designs depict stylized contemporary figures against flat, uncluttered backgrounds.*

Bottom row: *Dorothy Sigler tarot deck of Ethers. The etheric tarot designs by Dorothy Sigler were prepared in collaboration with Heather Hageman. There are five suits instead of the traditional four, and each suit reflects one of the five elements: earth, air, fire, water and ether. The symbolism of the Major Arcana cards is incorporated into the court cards of the five suits. The tarot deck of Ethers totals sixty-seven cards comprised of five suits of thirteen cards each, plus two extra cards, one appearing at the beginning and the other at the end of the deck. The court cards are king, queen and child. The cards shown are: queen of ether, represented by a mandala, the oriental emblem of the universe, above the head of the winged figure who holds a reflective sphere; the king of fire, dressed in a fur-lined robe, with a five-pointed star on his forehead, a six-rayed star shining from the palm of his upraised left hand and behind him are two swords with ornately carved hilts; the king of air, with a loosely hanging toga robe, holds a large staff in his left hand; the king of water, with an almost innocent, placid facial expression, holds a cup with dolphins from which a rainbow spreads in a semicircle. The blank panels in the court cards are spaces for card identification in the form of chiseled Roman letters.*

Benavides/Carter/Dorflinger/Fodera/Kloster/Nessim/Rota/Schlossman *Tarot designs by contemporary artists.*

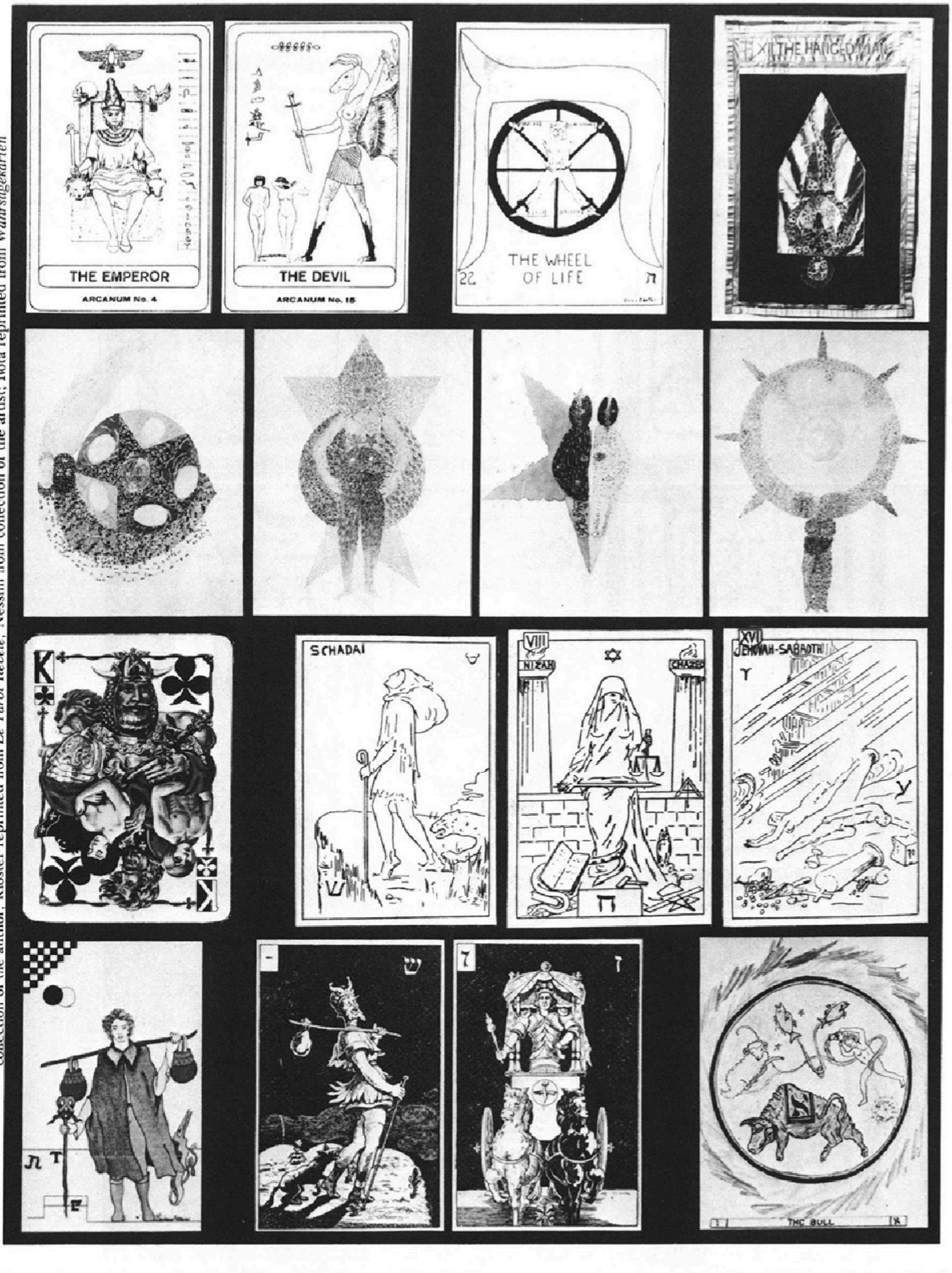
Top row, left: *4 The Emperor and 15 The Devil reprinted from* The Prophetic Tarot *by Rodolfo Benavides.* **4 The Emperor** *wears a large crown decorated with four small triangles symbolizing the four elements in nature: air, earth, fire and water. He holds a scepter topped with an Egyptian ankh and he sits upon a cubical stone throne beneath an eagle with outstretched wings. At the corners of the throne appear a skull, an eagle, a bull calf and a lion.* **15 The Devil** *is a female figure with the head, legs and feet of a goat. Two large wings resembling those of a bat spread from its shoulders. It holds upside down a sword and a torch symbolizing injustice and venality. At its feet stand a naked man and woman, chained at the ankles, in an attitude of suffering.*

Top row, right: **22 The Wheel of Life** *was drawn by Jimmy Carter in collaboration with Simon Kasdin. According to Kasdin, the Major Arcana cards are based upon the* Sepher Yetzirah *or Book of Creation, which the Israelites brought back from exile in Babylon during the sixth century B.C. Kasdin has sought to prepare tarot images in accordance with the descriptive name of each letter in the Hebrew alphabet. 22 The Wheel of Life is based upon the Hebrew letter* Tav, *which means a mark. In the archaic pre-exilic Hebrew alphabet, the ancient form of the letter was an* X *inscribed within a circle. In ancient Greek tradition Ixion was tied to a wheel that was continuously rotated, thus causing him great suffering. In ancient Buddhist symbology the wheel of life depicts a man tied to the wheel of life, or the cycle of necessity, by the bonds of ignorance, anger and lust; to these here are added* Pride *at the lower left of the wheel and* Fear *at the wheel's center.* **XII The Hanged Man** *is a large appliqué banner sewn from silks and other colorful fabrics, and based upon the tarot design of Hans Dorflinger.*

Second row: *Four tarot designs by Hans Dorflinger from a limited edition of one hundred signed and numbered sets of the complete twenty-two Major Arcana. First published in 1975, this unique art form could be described as psychological symbolism. Several recurring features dominate the cards, including amorphous masses of particles that appear variously as spray, dust, clouds and protoplasm within geometric fields of triangles, stars, squares and circles. The identifiable objects include eggs, birds, serpents, pairs of figures and wheels. The tarot sheets were printed in twelve colors using aluminum plates in a technique called* granolitho *whereby one color is printed on top of the previous color without the appearance of dots.* **The Wheel of Fortune** *moves like a comet through space, leaving a trail of particles of fire, water, earth and air that envelop a man and woman whose mirror images reappear, their bodies joined, within the egg at the wheel's center. Radiating from the center of the wheel is a five-pointed star with holes and eggs between the pointed edges.* **Force** *is a woman whose body has an aura like a peacock's tail. Her belly is a ball of fire within which are the heads of a pair of figures who form her legs, source of her strength. She wears on her head a lion's mane crowned by an egg. The background of the Force card is an elongated star.* **The Devil** *contains a large flaming star split down the center and forming the Devil's wings. There is one wing apiece for the two bodies, which form hemispheres the Devil is pulling apart. The two figures are eating a flame and spitting it out as forked tails of fire.* **The Sun** *is depicted as a sun wheel whose inner circle is like the eye of a cyclone. Floating in the outer circle are four clouds shaped like eggs. At the bottom of the wheel is a pair of dissolving figures whose heads are in contact with a standing pair of lovers on whom the wheel is balanced and who, while supporting the sun, also form one of its rays. The other seven rays are coupled figures.*

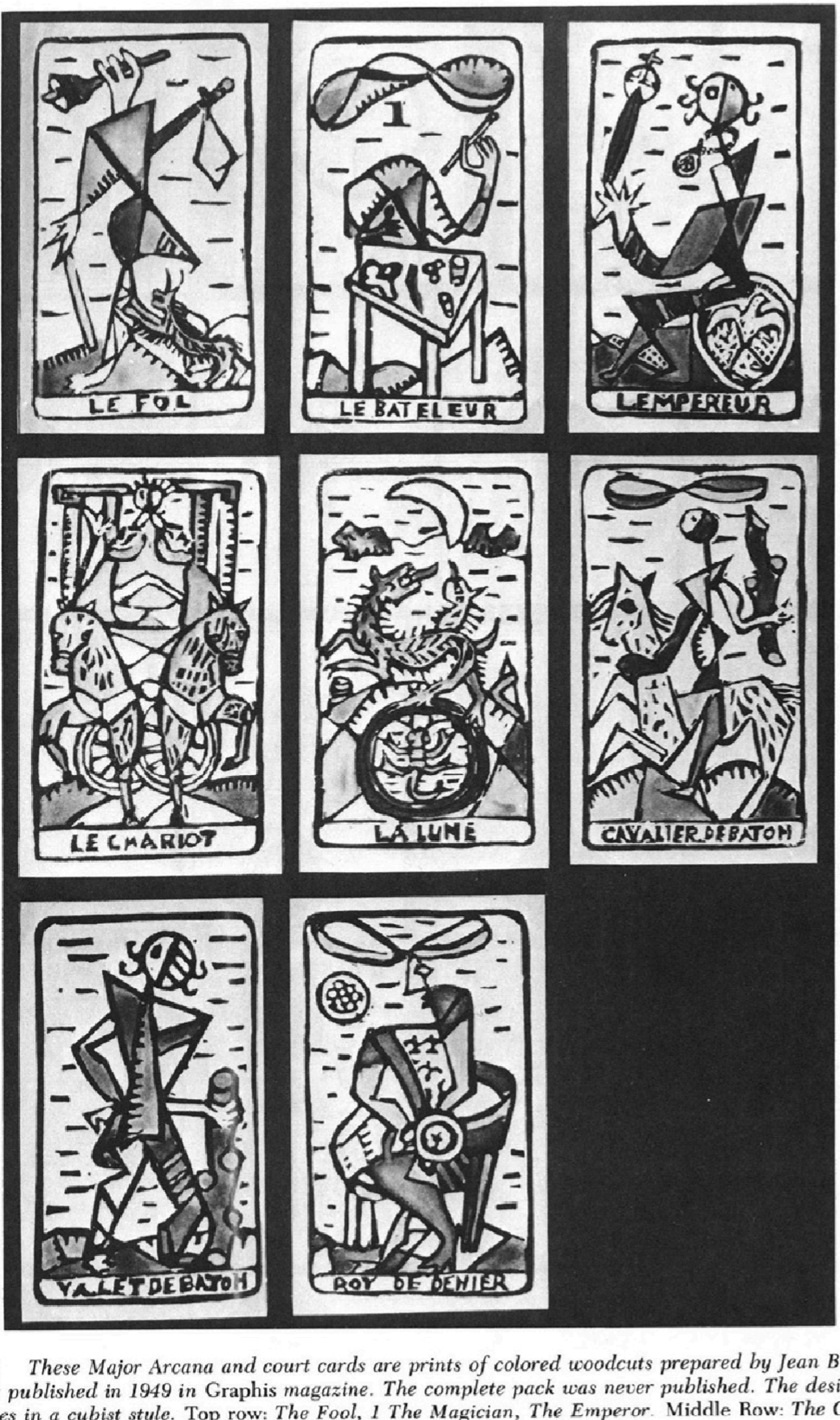
Third row, extreme left: **King of clubs,** *one of a series of court cards designed by Vincenzo Fodera in which the tarot suit signs of swords, staves, cups and coins are interwoven into the double-ended picture. The top side of the card is distinguishable by a colored index, in this instance a black club against a white background, indicating positive meanings. The inverted index against a dark background suggests negative meanings. The king of clubs is depicted as a noble person of important stature; inverted, a critical person admonishes a young couple caught in an embrace.* Third row, center and right: *These three Major Arcana cards by Suzanne Kloster first appeared in 1949 in* Le Tarot Révélé *by Valentin Bresle.* **The Fool,** *with head high, ignores the tiger at his heels.* **VIII Justice** *sits on a brick wall and holds a double-edged sword across her lap and the scales of justice in her left hand. Her veil falls over her eyes and an owl sits at her left, while a serpent coils around her feet. The pillars in the background are named "Nizah" and "Chazed."* **XVI The Temple** *or* **House of God** *is struck by rays of destruction and the falling figures seem to float in the air. On the ground are many objects, including an overturned pedestal, a cross, a broken cup and scattered coins. At the top of the card is inscribed "Jehovah-Sabaoth."*

Bottom row: **XXII The Fool**.*designed by Barbara Nessim wears a long cloak, breeches and leather knee boots; two*



Benavides reprinted from *The Prophetic Tarot;* Carter and Schlossman reprinted from *The Esoteric Tarot;* Dorflinger from collection of the artist; Fodera from collection of the author; Kloster reprinted from *Le Tarot Révélé;* Nessim from collection of the artist; Rota reprinted from *Wahrsagekarten*

sacks hang from the scepter across his shoulders and he holds an ornate-topped crook in his right hand. A stylized serpent stands on its tail in the background while in the sky a total eclipse appears imminent. The checkerboard design at the upper left represents the game of life. The Fool appeared on the jacket of The Book of Paradox *by Louise Cooper. Another* **Fool** *card, suggestive of Don Quixote, and* **The Chariot** *are part of a Rota deck possibly first published in Czechoslovakia. The backgrounds are black and the figures are rendered in considerable detail. The Fool has a goatee and he appears with eyes closed; the vacant, humorous expression on his face suggests he is daydreaming or in a trance. 7 The Chariot shows a charioteer in full armor and holding a scepter in his right hand while he rides in his chariot. 1* **The Bull** *was drawn by Sylvia Schlossman and appears in* The Esoteric Tarot, *written by Simon Kasdin. This card is a pictorial representation of the letter* Aleph, *which means bull or ox. Above the bull is part of the zodiac belt showing Aries, the ram, the fishes of Pisces and the water bearer of Aquarius. According to Kasdin, tarot derives from the age of Taurus, represented by the bull. The ancient bull was sacred to the early Hindu religion. A zodiac clock showing the twelve signs of the zodiac appears beneath the water bearer.*

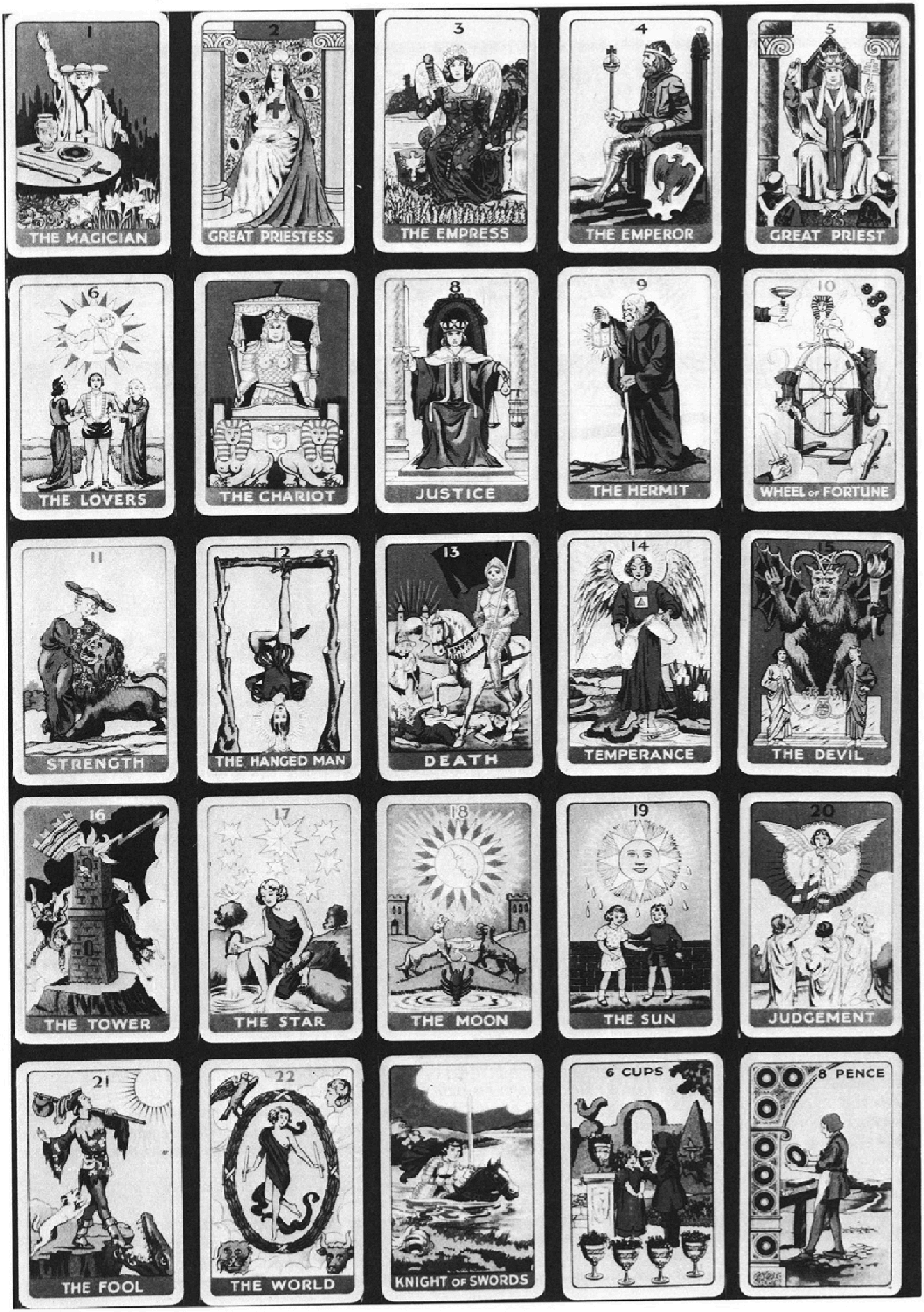


Reprinted from Modern Packs and Playing Card Tradition by F. Stahly

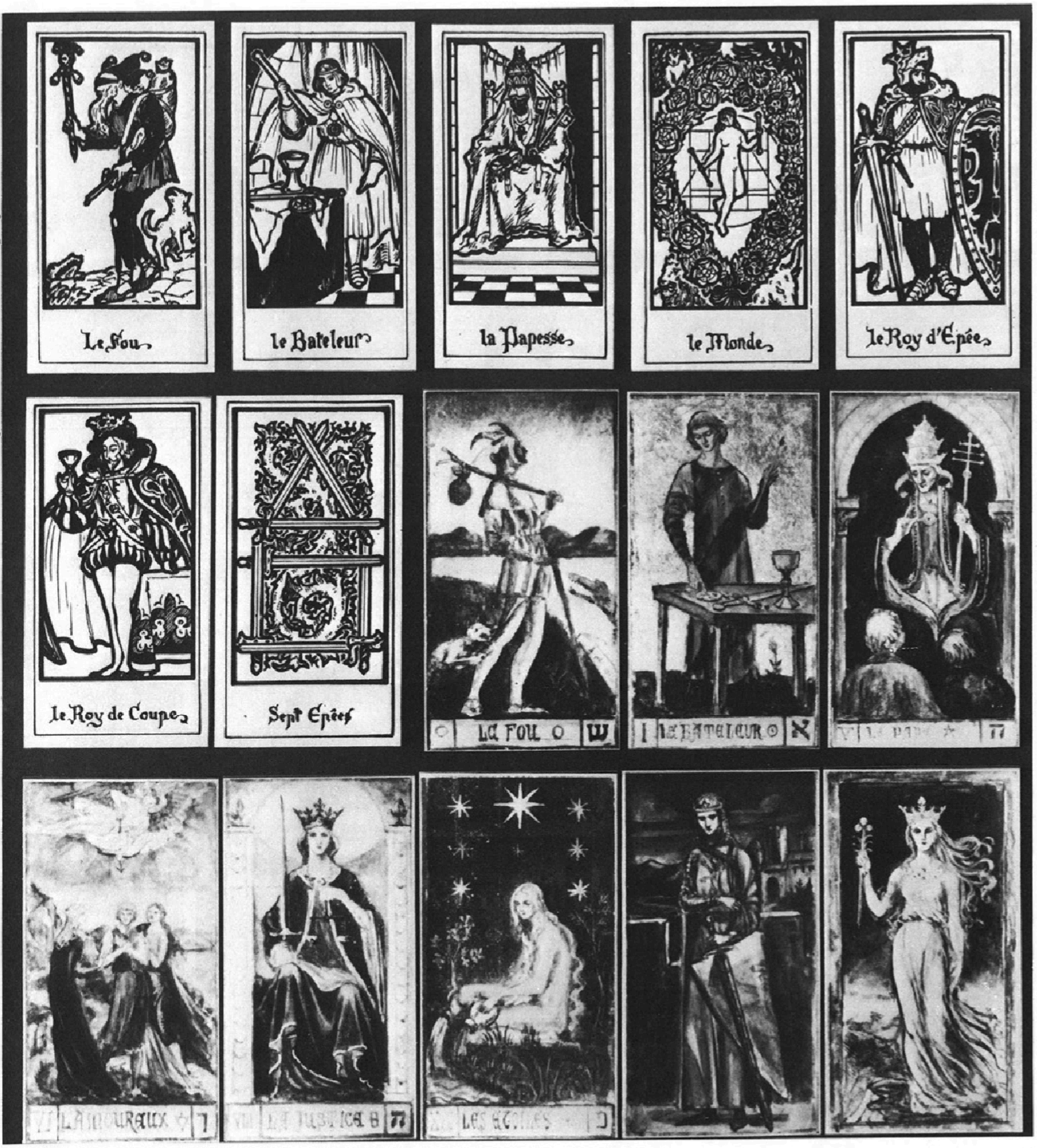
Berthole Tarot *These Major Arcana and court cards are prints of colored woodcuts prepared by Jean Berthole, a French artist, and first published in 1949 in* Graphis *magazine. The complete pack was never published. The designs feature geometric shapes in a cubist style.* Top row: *The Fool, 1 The Magician, The Emperor.* Middle Row: *The Chariot, The Moon, knight of staves.* Bottom row: *page of staves and king of coins.*

British Tarot *Published in 1935 by Thomson-Leng Publications, Dundee and London. Trumps numbered in Arabic with English titles. Pip cards contain symbolic pictures similar in general design to the Rider-Waite cards; however, the suits of staves and coins are instead called rods and pence, respectively. The Fool is numbered 21 and The World is card 22, while 8 Justice and 11 Strength retain their traditional Tarot of Marseilles numbering.*

Collection of the author


1
THE MAGICIAN
2
GREAT PRIESTESS
3
THE EMPRESS
4
THE EMPEROR
5
GREAT PRIEST
6
THE LOVERS
7
THE CHARIOT
8
JUSTICE
9
THE HERMIT
10
WHEEL OF FORTUNE
11
STRENGTH
12
THE HANGED MAN
13
DEATH
14
TEMPERANCE
15
THE DEVIL
16
THE TOWER
17
THE STAR
18
THE MOON
19
THE SUN
20
JUDGEMENT
21
THE FOOL
22
THE WORLD
KNIGHT OF SWORDS
6 CUPS
8 PENCE

Chaboseau reprinted from *Le Tarot*; Loring reprinted from *Le Tarot Médiéval*

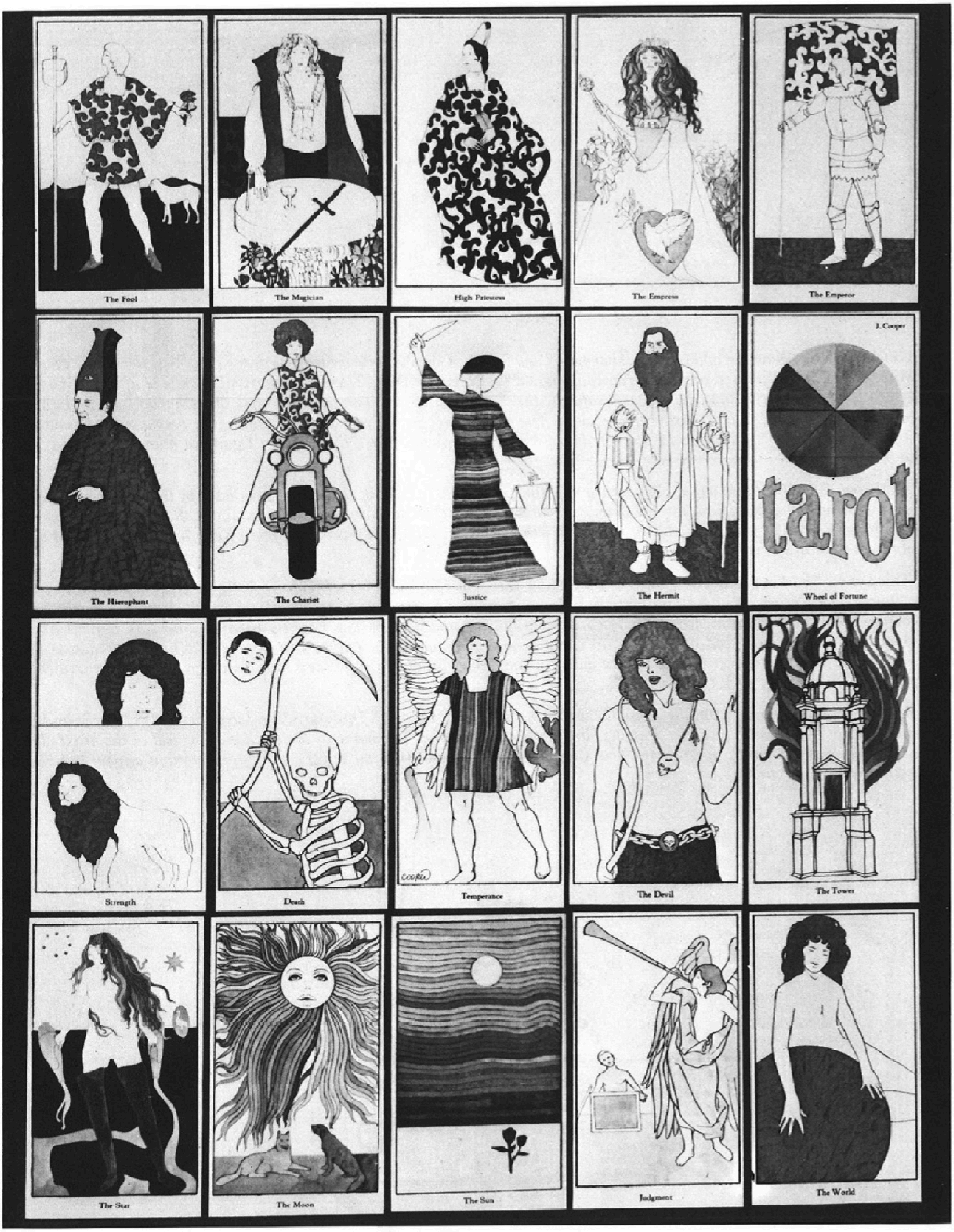


Chaboseau/Loring Tarot

Top row: *Major Arcana cards by Jean Chaboseau first appeared in 1946 in* Le Tarot. Le Fou *(The Fool) is blindfolded. He holds a rod topped by a jester's face in his right hand and a violin under his left arm. A dog barks at his heels and an alligator rises from a precipice in front of him.* Le Bateleur *(The Magician) wears a headband and a long flowing cape.* La Papesse *(The Female Pope) holds two large keys and a book on her lap. The female figure of* Le Monde *(The World) is surrounded by a heavy wreath with flowers.* Le Roy d'Épées *(king of swords) is dressed in long cape and helmet; he has a large sword and shield.*

Second row: Le Roy de Coupes *(king of cups) wears a long cape and holds a cup, the sign of his suit.* Sept Epées *(seven of swords).*

The Major Arcana cards by Christian Loring have a medieval style and they first appeared in 1935 in Le Tarot Médiéval *by Francis Rolt-Wheeler.* Second row: *0* Le Fou *(The Fool), 1* Le Bateleur *(The Magician), V* Le Pape *(The Pope).* Bottom row: *VI* L'Amoureux *(The Lovers), VIII* La Justice *(Justice), XIX* Les Etoiles *(The Stars), queen of swords, queen of staves. In the bottom panel of each Major Arcana card is the card title, Roman number and Hebrew letter.*


The Fool
The Magician
High Priestess
The Empress
The Emperor
The Hierophant
The Chariot
Justice
The Hermit
J. Cooper
tarot
Wheel of Fortune
Strength
Death
cooper
Temperance
The Devil
The Tower
The Star
The Moon
The Sun
Judgment
The World

Collection of the author

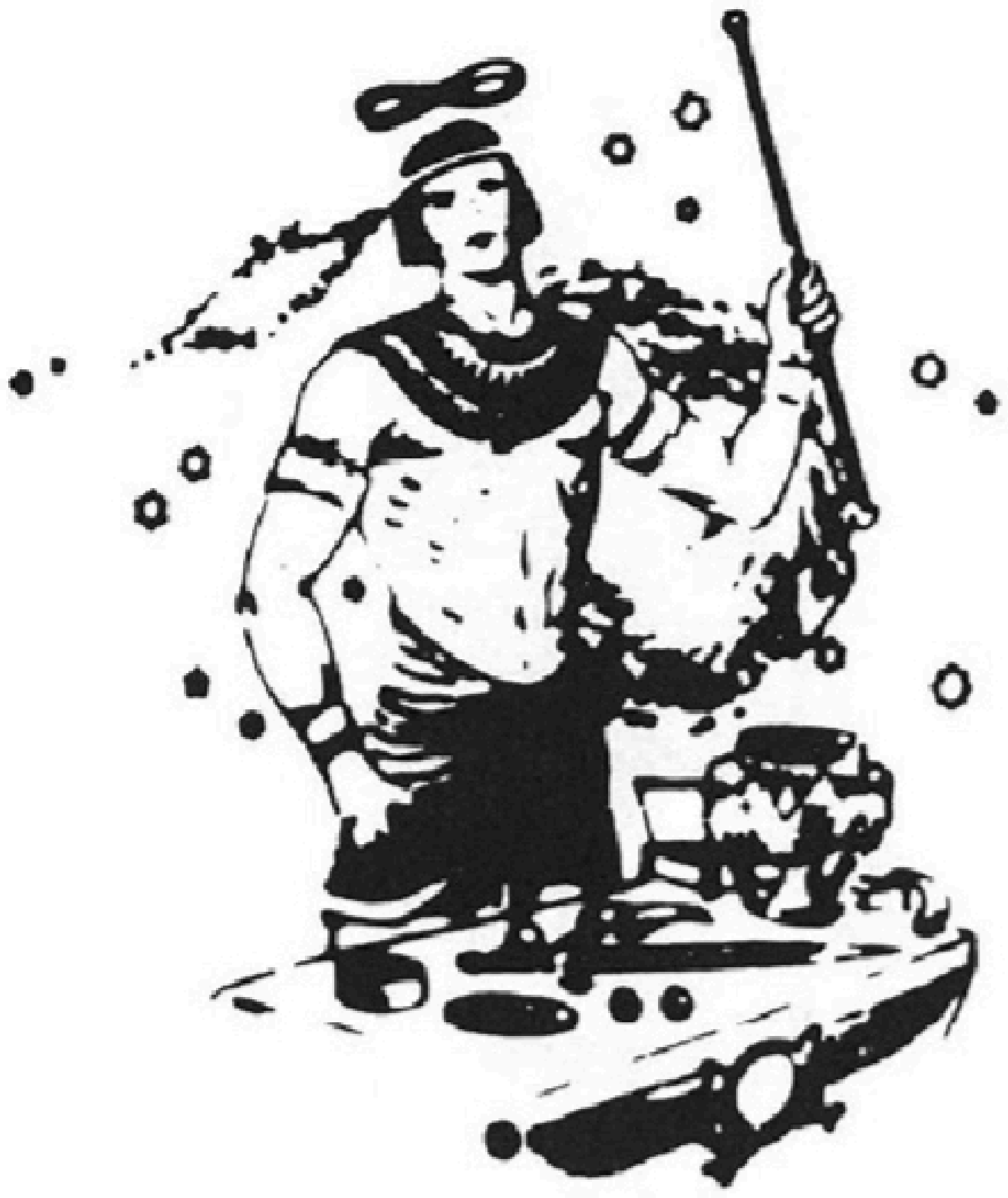
Cooper Tarot *These modern Major Arcana tarot cards were designed by J. Cooper and published in 1969 in* Eye *magazine. The artist's name appears on the Wheel of Fortune and Temperance cards. The Major Arcana are unnumbered.* Top row: *The Fool, The Magician, High Priestess, The Empress, The Emperor.* Second row: *The Hierophant, The Chariot, Justice, The Hermit, Wheel of Fortune.* Third row: *Strength, Death, Temperance, The Devil, The Tower.* Bottom row: *The Star, The Moon, The Sun, Judgment, The World.*

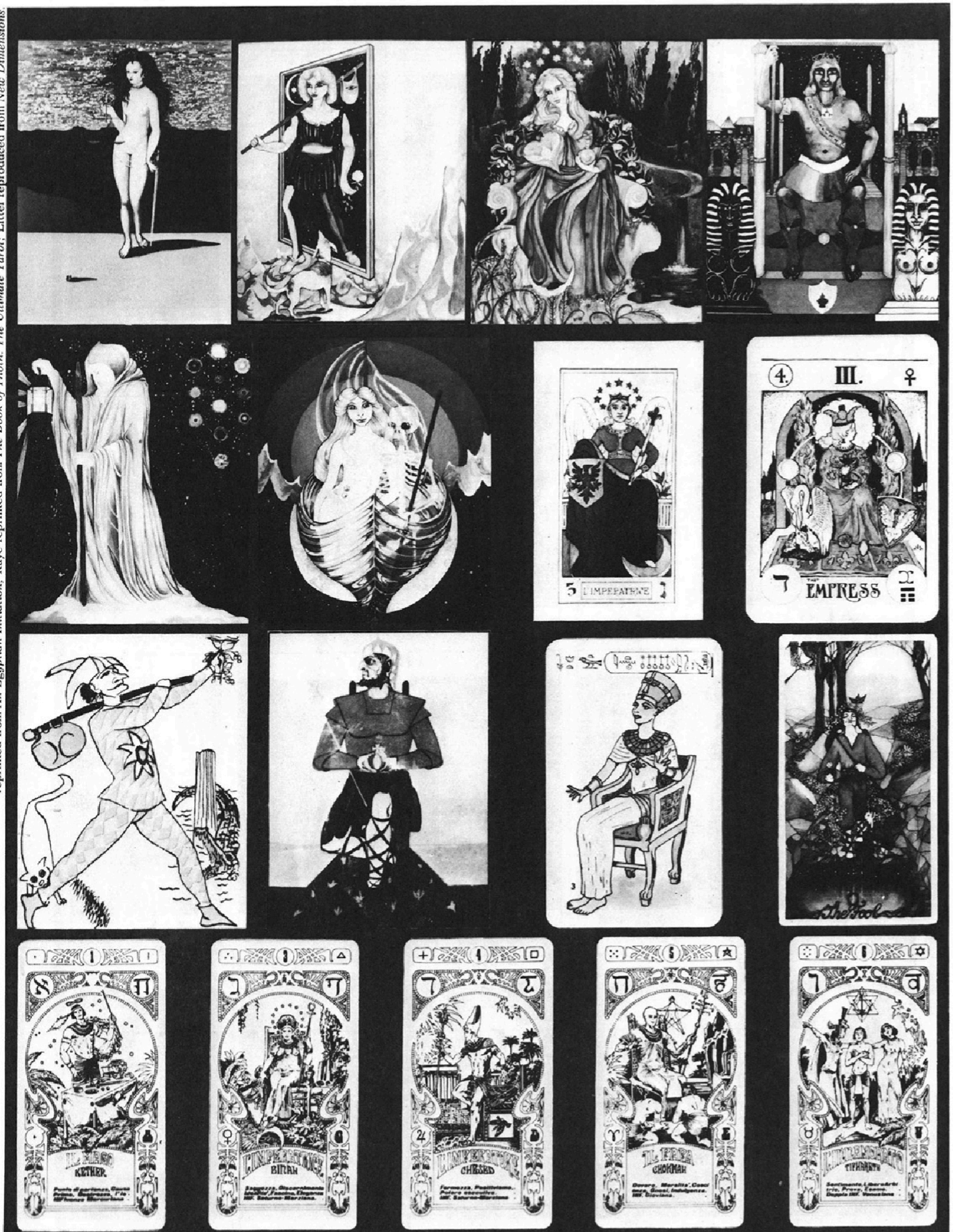
Dali/Gill/Iamblichus/Kaye/Littel/Metcalfe/Sherman/Tavaglione *Contemporary tarot card designs.* Top row, left: *The card of Justice from a set of limited edition serigraphs signed by Salvador Dali. The nude figure of Justice is after a picture by the sixteenth-century German artist Lucas Cranach, the Elder. The Fool, The Empress and The Chariot by Josephine Gill in cooperation with Dolores Ashcroft-Nowicki. The fool passes in the cosmic night through a doorway from another state of consciousness; The Empress is depicted as a beautiful woman; The Chariot is an Egyptian figure wearing a zodiac belt.*

Second row: *The Hermit is shown beneath a spiritual Tree of Life. Death depicts a glass boat in the sea of night with the figure casting the dice of fate for the woman. The Hermit and Death are both by Josephine Gill. 5 L'Imperatrice appears in* An Egyptian Initiation *and resembles Wirth's designs. III The Empress by Jerry Kaye has a pelican and shield resembling Visconti-Sforza heraldic devices.*

Third row: *The Fool and The Emperor by Sander Littel in cooperation with Gareth Knight. The Fool appears as a great clown; The Emperor is a mighty warrior figure in armor. The Queen by Andrew J. Metcalfe depicts Nefertiti, wife of Amenhotep IV or Akhnaton, from the 54-card Egyptian Temple deck. 0 The Fool by Johanna Sherman depicts a medieval, earthy figure dressed in peasant shirt and knee-length mountain pants. The Fool with a half smile across his face struts into timeless space; the rocks and earth in the background are combined into a stained glass effect and the flowers blossom through rock crevices.*

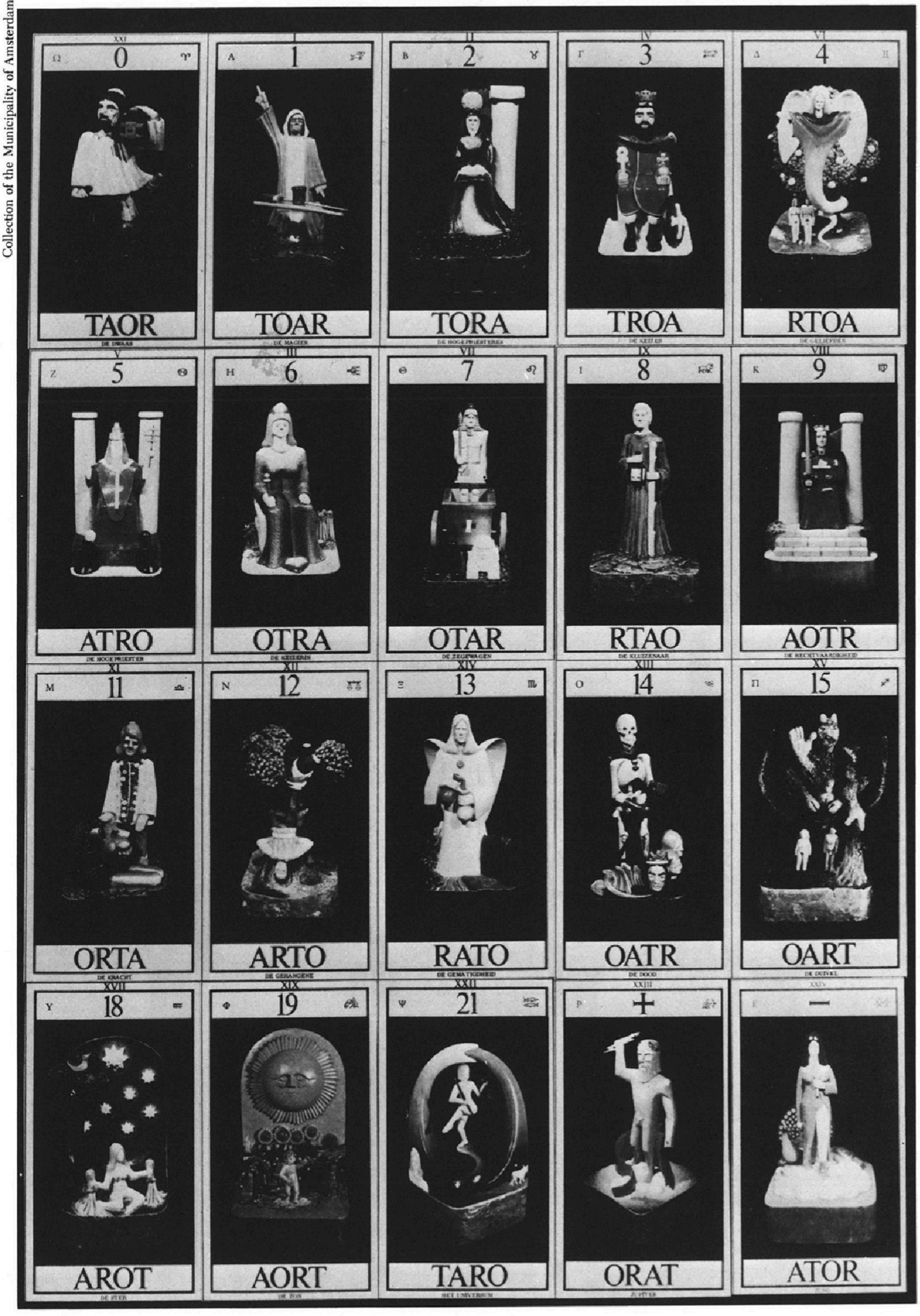
Bottom row: *Five cards from the Enoil Gavat Tarot deck. 1 Il Mago, 3 L'Imperatrice, 4 L'Imperatore, 5 Il Papa and 6 L'Innamorato in black and white line drawings by Giorgio Tavaglione. The name of the deck is a reversal of the artist's last name. The designs contain Egyptian influence, signs of the zodiac and Hebrew letters, and interpretations appear in Italian at the bottom of each card.*




5 L'IMPERATRICE
4.
III.
EMPRESS
The Fool
IL MAGO
KETHER
L'IMPERATRICE
BINAH
L'IMPERATORE
CHESED
IL PAPA
CHOKMAH
TIPHARETH

Dali serigraph and **Sherman**—collection of the author; **Gill**, **Metcalfe** and **Tavaglione**—collections of the artists; **Iamblichus** reprinted from *An Egyptian Initiation;* **Kaye** reprinted from *The Book of Thoth: The Ultimate Tarot;* **Littel** reproduced from *New Dimensions.*

Collection of the Municipality of Amsterdam


0
TAOR
DE DWAAS
1
TOAR
DE MAGIER
2
TORA
DE HOGEPRIESTERES
3
TROA
DE KEIZER
4
RTOA
DE GELIEFDEN
5
ATRO
DE HOGEPRIESTER
6
OTRA
DE KEIZERIN
7
OTAR
DE ZEGEWAGEN
8
RTAO
DE KLUIZENAAR
9
AOTR
DE RECHTVAARDIGHEID
11
ORTA
DE KRACHT
12
ARTO
DE GEHANGENE
13
RATO
DE GEMATIGDHEID
14
OATR
DE DOOD
15
OART
DE DUIVEL
18
AROT
DE STER
19
AORT
DE ZON
21
TARO
HET UNIVERSUM
+
ORAT
JUPITER
—
ATOR
JUNO

Docters van Leeuwen Porcelain Tarot *The twenty-four Major Arcana figures in this unique series were modeled in fine white clay, baked and polychromatized with oil paint and gold leaf by Onno Docters van Leeuwen of the Netherlands. The artist includes two extra figures, XXIII Jupiter and XXIV Juno, who replace in some traditional tarot packs The Pope or The Hierophant and The Popess or The High Priestess, respectively. According to Docters van Leeuwen, about the year 300 A.D. the Church unsuccessfully sought to prohibit the tarot and, especially, to ban two cards, the male principle or truth per se, expressed as Jupiter, and the female principle or inner truth, represented by Juno. These two cards correspond to the male yang and the female yin. Docters van Leeuwen believes these two cards were hidden behind The Pope and The Popess and in time they came to replace them. At the top of each picture Roman numbering follows the popular Rider-Waite sequence; however, The Fool is designated XXI. The Arabic numbering on each card designates Docters van Leeuwen's corrected sequence after reintroduction of the so-called two hidden Major Arcana. Alphabetical lettering and zodiac symbols appear at the top of each picture and at the bottom in capital letters appears a permutation of the word* "taro" *and the title of the arcana in Dutch. Ten Major Arcana cards are located by Docters van Leeuwen in a sequence that varies from traditional tarot. These cards are The Empress, from 3 to 6; The Emperor, 4 to 3; The Lovers, 6 to 4; Strength, 8 to 11; The Hermit, 9 to 8; Justice, 11 to 9; Death, 13 to 14; Temperance, 14 to 13; The Star, 17 to 18; The Moon, 18 to 17.*

Top row: *0 (XXI TAOR)* De Dwaas *(The Fool), 1 (I TOAR)* De Magier *(The Magician), 2 (II TORA)* De Hogepriesteres *(The High Priestess), 3 (IV TROA)* De Keizer *(The Emperor), 4 (VI RTOA)* De Geliefden *(The Lovers).* Second row: *5 (V ATRO)* De Hogepriester *(The High Priest or Hierophant), 6 (III OTRA)* De Keizerin *(The Empress), 7 (VII OTAR)* De Zegewagen *(The Chariot), 8 (IX RTAO)* De Kluezenaar *(The Hermit), 9 (VIII AOTR)* De Rechtvaardigheid *(Justice).* Third row: *11 (XI ORTA)* De Kracht *(Strength), 12 (XII ARTO)* De Gehangene *(The Hanged Man), 13 (XIV RATO)* De Gematigdheid *(Temperance), 14 (XIII OATR)* De Dood *(Death), 15 (XV OART)* De Duivel *(The Devil).* Bottom row: *18 (XVII AROT)* De Ster *(The Star), 19 (XIX AORT)* De Zon *(The Sun), 21 (XXII TARO)* Het Universum *(The Universe or The World), XXIII (ORAT)* Jupiter—*designated positive—and XXIV (ATOR)* Juno—*designated negative. After reintroducing the two hidden arcana, Jupiter and Juno, and assigning permutations of the word* taro *to each card, Docters van Leeuwen devised a linear structure that can be made auditive by transposition into music. Four voices, reproduced by either human being, instrument or computer, are used.*

Fatidic Egyptian Tarot *The designs of this Egyptian tarot appear in a book entitled* Practical Astrology *by Comte C. Saint-Germain, published in 1901.*

Top row: *The Crocodile depicts a sightless man with a double sack draped across his left shoulder. He has a stick in his right hand and walks toward a broken obelisk stretched on the ground, upon which a crocodile, its huge mouth open, crawls toward him. In the sky appears the sun, partially eclipsed by a dark shadow, a symbol of doubt destroying faith. The figure suggests an atheist who is unable to see the divine light and walks toward his ruin.*

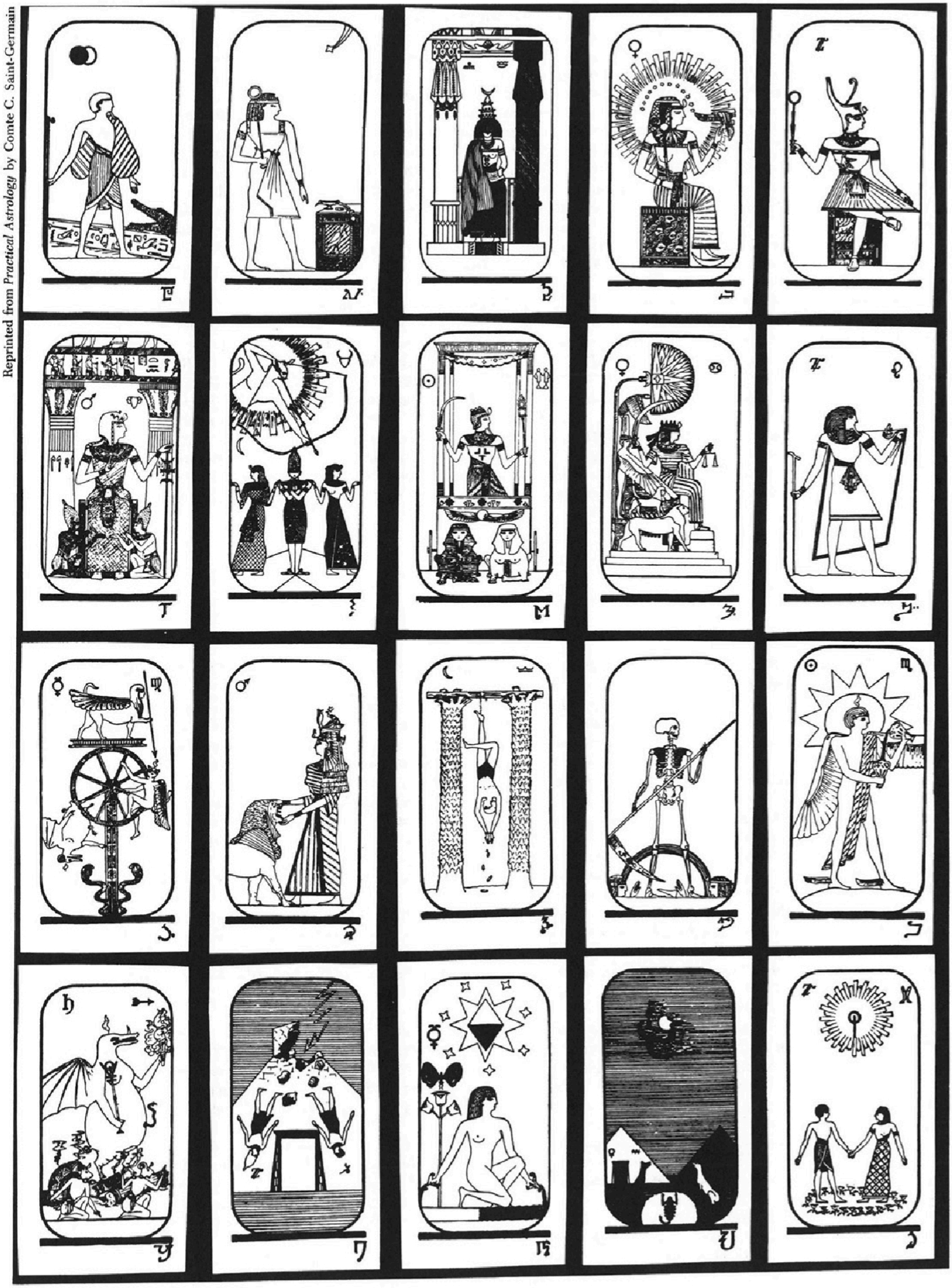
I The Magus stands in the attitude of willpower about to act. He is dressed in white, the emblem of purity, with a circle of gold around his brow, emblem of eternal light. He holds in his right hand a scepter tipped with a circle, the emblem of creative intelligence, which he raises toward heaven to indicate his aspirations to wisdom, science and moral force. His left hand points toward the earth to show that he is ready to dominate matter. In front of him, upon a cube of absolute solidity, are found a cup filled with human passions, a sword used by warriors who fight error, and a golden pentacle, emblem of the reward granted to voluntary labor. His belt is a snake biting its tail, the symbol of eternity. The Ibis upon the side of the cube typifies vigilance.

II The Gate of the Sanctuary. A stately woman is seated between two columns of a temple representing good and evil. The female figure is crowned with a crescent and her face is veiled as a sign that truth is not visible to the profane. She has upon her breast the solar cross, emblematic of universal generation, and in her lap a papyrus half covered by her cloak, indicating that the mysteries of the sacred science are unveiled only to the initiated. The tiara upon her head is the emblem of the power of intelligence illuminated by wisdom, as evidenced by the crescent. The figure is seated until wisdom and willpower unite to action.

III Isis-Urania. This card depicts the ancient idea of nature represented by a woman seated upon a cube covered with eyes, the emblem of the visions of the famous seer, Hermes. Her feet rest upon a crescent of the moon, the emblem of matter subjected to mind. She is crowned with twelve stars representing the twelve months and the sun serves her as a nimbus, symbolizing the creative power of intelligence. In one hand she holds a scepter tipped with a globe, the emblem of her despotic power over the world; perched on her other hand is an eagle, its head turned toward her, signifying the flight of the human soul returning to its initial principle: God.

IV The Cubic Stone. A regal man wears on his head a crowned helmet, the emblem of conquest. He sits upon a cube, which is the symbol of labor that has been completed. In his right hand he holds the scepter of the Magi as a sign of the moral power acquired through sacred studies. His left hand, pointing downward, indicates mastery over matter, while the dove on his breast symbolizes innocence, and his crossed legs signify the expansion of the power of human mind within the three dimensions of the infinite: height, width, depth. The cat upon the cube symbolizes the thought of the Magi who is able to see through the night of the ancient times.

Second row: *V The Master of the Arcanes. The high priest of Isis is seated between the columns of the sanctuary, one hand on a long cross with three crossbars, symbolizing the penetration of the creative genius through the three*



Reprinted from *Practical Astrology* by Comte C. Saint-Germain *worlds: divine, intellectual and physical. The two columns represent law and the free will that permits each of us to obey or disobey. With his right hand the high priest makes the sign of meditation and silence, while at his feet kneel two men, one suggesting good and the other evil.*

VI The Two Ways. The disciple or neophyte is shown hesitating between two ways, each of which is pointed out to him by a woman; the one to the right symbolizes vice, the one to the left, virtue. In the sky is a Genius holding a bow and arrow pointed toward vice as a warning of the punishment that awaits those who select the easy road to vice instead of the hard road to virtue.

VII The Chariot of Osiris. A warrior rides a cubic chariot with four columns that support a starry dais. The columns symbolize the four elements, while the cubic chariot signifies that the ambition of the warrior has been realized through his will to conquer every obstacle. The warrior has a golden band around his brow as a sign of the eternal light with which he is endowed. In one hand he holds a sword, the emblem of victory, and in the other hand, a scepter tipped with a square representing matter, a circle representing eternity and a triangle representing divinity. He wears on his breast a cuirass, the emblem of strength, adorned with three T-squares that represent good judgment, willpower and action. A winged sphere on the front of the chariot suggests the exaltation of intellectual power in the infinite spheres of space and time. Two sphinxes that pull the chariot are shown at rest; the black sphinx represents evil, the white one good. Both sphinxes are slaves of the Magus.

VIII The Balance and the Sword. A woman sits on a throne atop three steps that represent the three worlds. Her brow is encircled with a crown of iron, emblem of inflexibility, and her eyes are bandaged to indicate that she gives no preference to the social positions of the accused ones. A sword in one hand and a balance in the other, she judges and she punishes. The lion by her side symbolizes force ruled by justice. The sphinx represents the eye of God that looks into the souls of the wicked. The winged turtle at the top of the card symbolizes repentance, which may bring forgiveness in spite of the greatness of the crime. The winged divine messenger confirms that the justice of God will be the final judge of the justice of men.

IX The Veiled Lamp. An old man, symbol of wisdom, holds a lighted lamp which he covers with his mantle as a sign of discretion. He walks with little need for his stick, evidencing the inner strength he has acquired through experience.

Third row: *X The Sphinx depicts an ancient drawing of the wheel of destiny turning upon its axis. Rising on the right side is the God Kne-phta, the spirit of good; on the other side is Typhon, the spirit of evil, about to be thrown off the wheel. Above the wheel presides a winged Sphinx representing the four forces of human nature: to know, to dare, to act, to remain silent. The Sphinx remains in perfect equilibrium as if the constantly revolving wheel of fortune has no influence over him. Thus, the Sphinx symbolizes the mysterious power of God disposing of human destinies according to the good or bad actions of the individual. In his claws the Sphinx holds a javelin, the emblem of supreme justice. At the foot of the supporting beam of the axis, two snakes symbolize the even forces that balance each other while struggling constantly for supremacy.*

XI The Tamed Lion depicts a young maiden opening and closing, without effort, the mouth of a lion, thus confirming the power over one's self that can be acquired through educating the will and experiencing life.

XII The Sacrifice. A man hangs by one foot from a gallows stretched across the trunks of two trees whose twelve branches have been cut off. His hands are bound at the wrists and he drops pentacles or gold pieces suggesting that ideas survive those who are willing to sacrifice themselves. The twelve cut branches symbolize the signs of the zodiac, which recur regularly year after year. The crossed leg of the man, folded down and forming with the other leg a reversed triangle, reveals that he is being subjected to wicked influences.

XIII The Reaping Skeleton armed with a scythe symbolizes death mowing down human beings whose heads, feet and hands are constantly born again. A rainbow rises in the horizon, an emblem of the immortality of the soul.

XIV The Two Urns. A figure representing the sun transfers the elemental forces of nature from a golden vase into a silver vase.

Bottom row: *XV Typhon is the spirit of evil, fatality and chaos. It is represented by a hippopotamus with the head of a crocodile, the feet of a goat and the characteristics of man and woman. A snake emerges from its body, to show that it begets nothing but evil. Its wings, like those of a bat, show it to be the spirit of darkness. It is depicted rising from ruins, one of its hands waving the torch of destruction and the other holding the scepter of division and hatred. At Typhon's feet are two men with goat's heads and chains around their necks, symbolizing those beings whom vice brings lower than the beast. The horn on Typhon's nose indicates rebellion against the divine spirit, which it seems to be insulting.*

XVI The Thunder-struck Tower. The pinnacle of a pyramid is smashed by lightning. Two men, one of them with a crown on his head, are thrown to the ground. This symbolizes the destruction of human pride and false science by the sudden influx of astral power.

XVII The Star of the Magi. A nude young girl with one foot upon the sea and one foot upon the earth holds two cups from which flow kindness and charity, the balms that alleviate human suffering. The sea represents the bitterness of the days of sorrow. Above the young girl shines an eight-pointed star, a symbol of both the universe and the Trinity; at its center appears a white pyramid united to a black pyramid that is upside down. This is the emblem of the great occult law, which reads, "That which is above is like that which is below." Seven smaller stars represent the seven planets of ancient astrology. Next to the woman there is a flower with three blossoms and above the flower a butterfly opens its wings.

XVIII The Twilight. Two pyramids stand at the edge of a road. One of them is white, the emblem of true science; the other is black, the symbol of error. Two dogs, which represent good and evil, howl at the moon. The scorpion is the emblem of perversity, the worst feature of vice.

XIX The Dazzling Light. Under a radiant sun, a young man and woman hold each other by the hand within a circle of flowers. The sign within the sun above the couple is the symbol of universal generation.

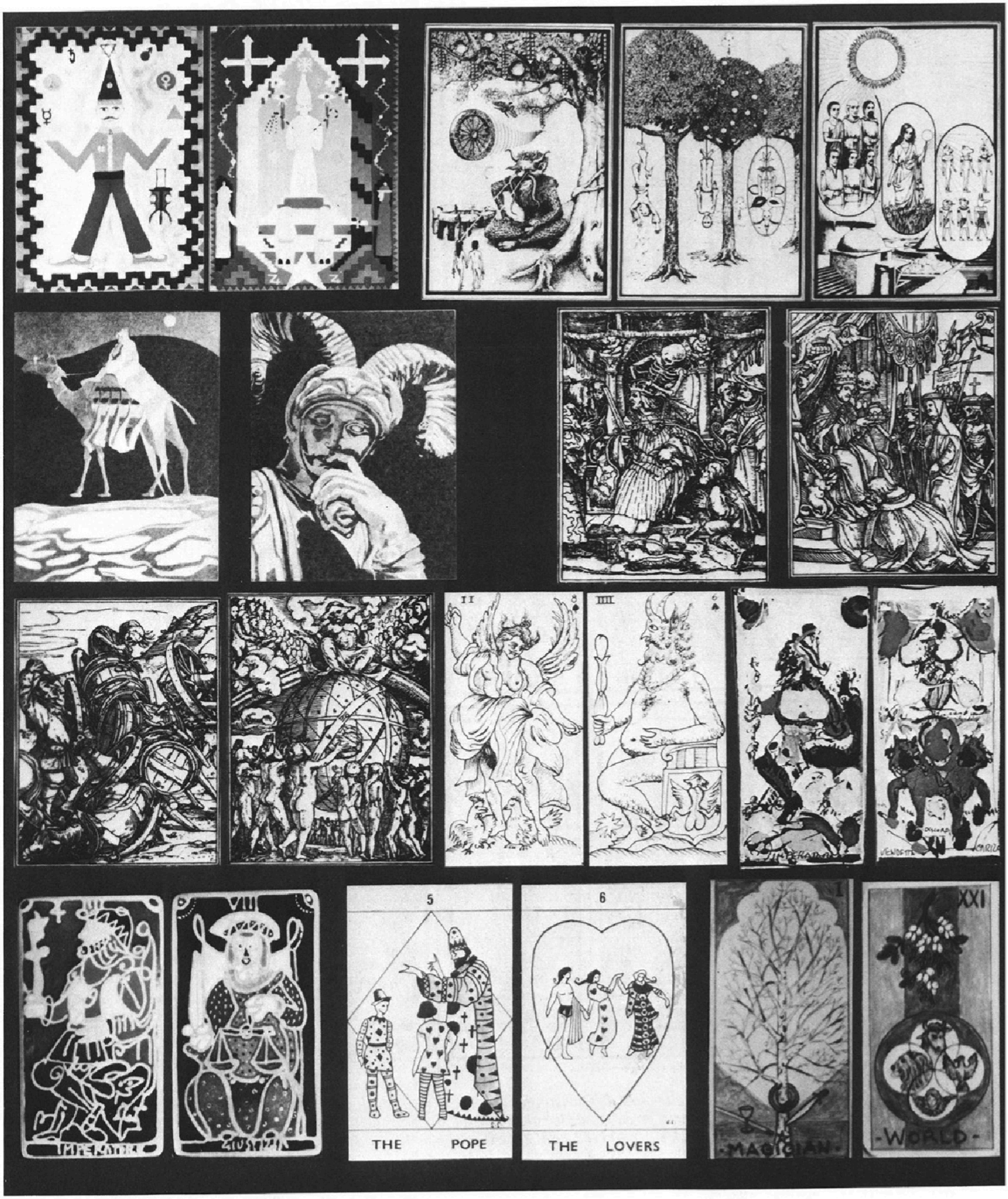
Frownstrong/Gemrod/Hoffman/Holbein/Pry/Saba-Telli/Scott/Skell.

Top row: Frownstrong tarot cards are rendered in a mosaic pattern. **The Juggler** depicts a puppet figure wearing a dunce cap, Arabian slippers and a shirt decorated down the front with the last five letters of the alphabet. Signs of the zodiac, male and female symbols and the Hebrew star appear above his head; a cast iron table appears at his left. **The Hierophant** depicts a high priest wearing an Egyptian headdress and standing in a temple decorated by Greek crosses. Two peasants and two guards attend to the Hierophant's needs and two all-knowing eyes penetrate the temple chamber. Gemrod tarot cards are pen and ink line drawings that combine mysticism and realism. **The Lovers** depicts an evil provocator with horns and penetrating eyes that mesmerize two nude figures who hold Egyptian ankhs and walk hand in hand. Nearby are the ancient ruins of Stonehenge. A large tree is laden with tempting fruit and a butterfly, symbolizing regeneration, hovers above a wheel of continuous force. **The Hanged Man** reveals three figures hanging from different trees. The figure to the left dangles from one ankle while his money falls to the ground; the tree contains the star of David. The middle figure is tightly bound at both ankles and clothing is scattered nearby on the ground. In the sky above the center tree appears the sign of the trinity and supreme being. The last figure depicts mankind with a skull, male and female symbols and radiating spirit. **The Sun** depicts three time capsules. Six figures in the first capsule are dressed in garments worn during different eras including Greek, Roman, Medieval and contemporary, and they represent the span of recorded civilization. The center capsule depicts a seer of knowledge that serves as the link between the knowing and the unknowing. The final capsule contains mythological figures. A fiery sun radiates overhead.

Second row: **Gimel** by Douglas Hoffman. Based on Waite's association of Hebrew letters and the Major Arcana, Hoffman depicts Gimel—the camel—for The High Priestess. The camel carries goods across the barren desert and provides the means for communication between distant places. **Heh** with its Aries symbol represents The Emperor; the horned, pensive figure governs the realities of life. Reason, like rays of light, surrounds him in his solitude. Four woodcut scenes by Hans Holbein the Younger are from the **Dance of Death** series. Executed by the German Renaissance painter in the first half of the sixteenth century, the scenes probably were not meant to be tarot, but the imagery is surprisingly similar to some of the traditional Major Arcana, especially **The Emperor** and **The Pope.**

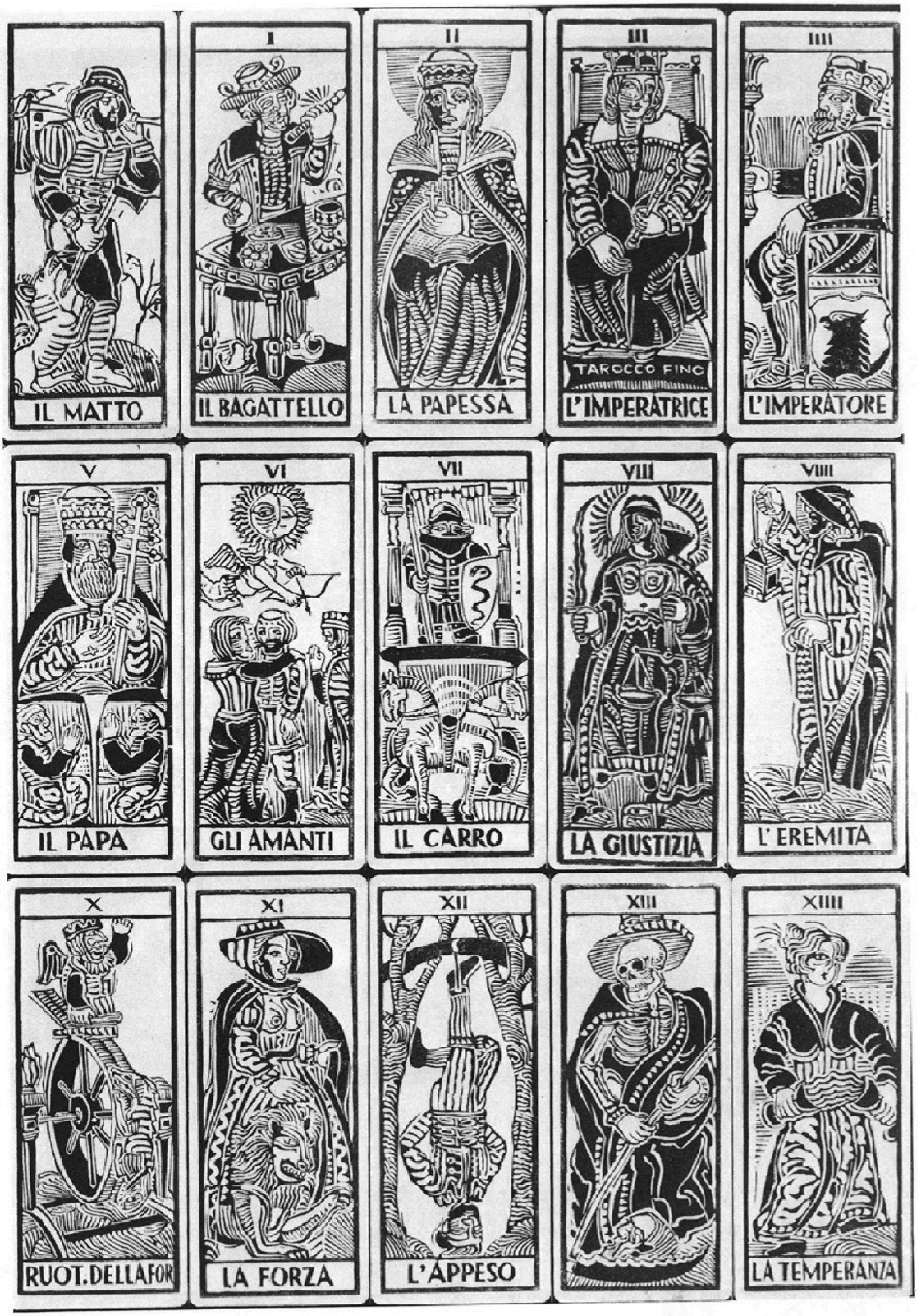
Third row: **The Chariot** and **The Last Judgment.** Each scene reveals the presence of the figure of death as an integral part of the illustration. The four Holbein prints were reissued in 1973 by Charles Pry as part of a 45-card deck of playing cards. **II The High Priestess** and **IIII The Emperor** are part of an edition of erotic Major Arcana cards limited to one hundred sets and also issued by Charles Pry. **The Emperor** and **The Chariot** are tempera illustrations by Antonio Saba-Telli in a style best described as expanded expressionism based upon phantasmagoric flashes. The imagery is without formalism and the unconventional figures are depicted in sharp and piercing brightness.

Bottom row: **IIII Imperatore** and **VIII Giustizia** are glazed enamel tarots also painted with tempera by Antonio Saba-Telli. **5 The Pope** and **6 The Lovers** by Sarah Scott. These pen and ink illustrations are a departure from the animals, reptiles and insects that were featured in another Major Arcana series by the same artist (page 220). **I Magician** and **XXI World** by Sue Skell. The imagery in these cards is based upon the work of Robert Graves in The White Goddess; each card is associated with the Druid tree calendar and alphabet. The letter B stands for tree and this is the first letter of the Celtic alphabet. I Magician depicts a birch tree at the beginning of a new lunar year. The four suits of swords, staves, cups and pentacles are represented at the base of the tree. A snake entwines the tree trunk similar to the snake that encircles the waist of the magician in other tarot packs. XXI World shows a cluster of sacred mistletoe blooming in winter as a sign of strength and regeneration. Instead of the traditional oval the artist depicts a circle comprising four smaller, overlapping circles that contain a lion, a bull, an eagle and an angel.

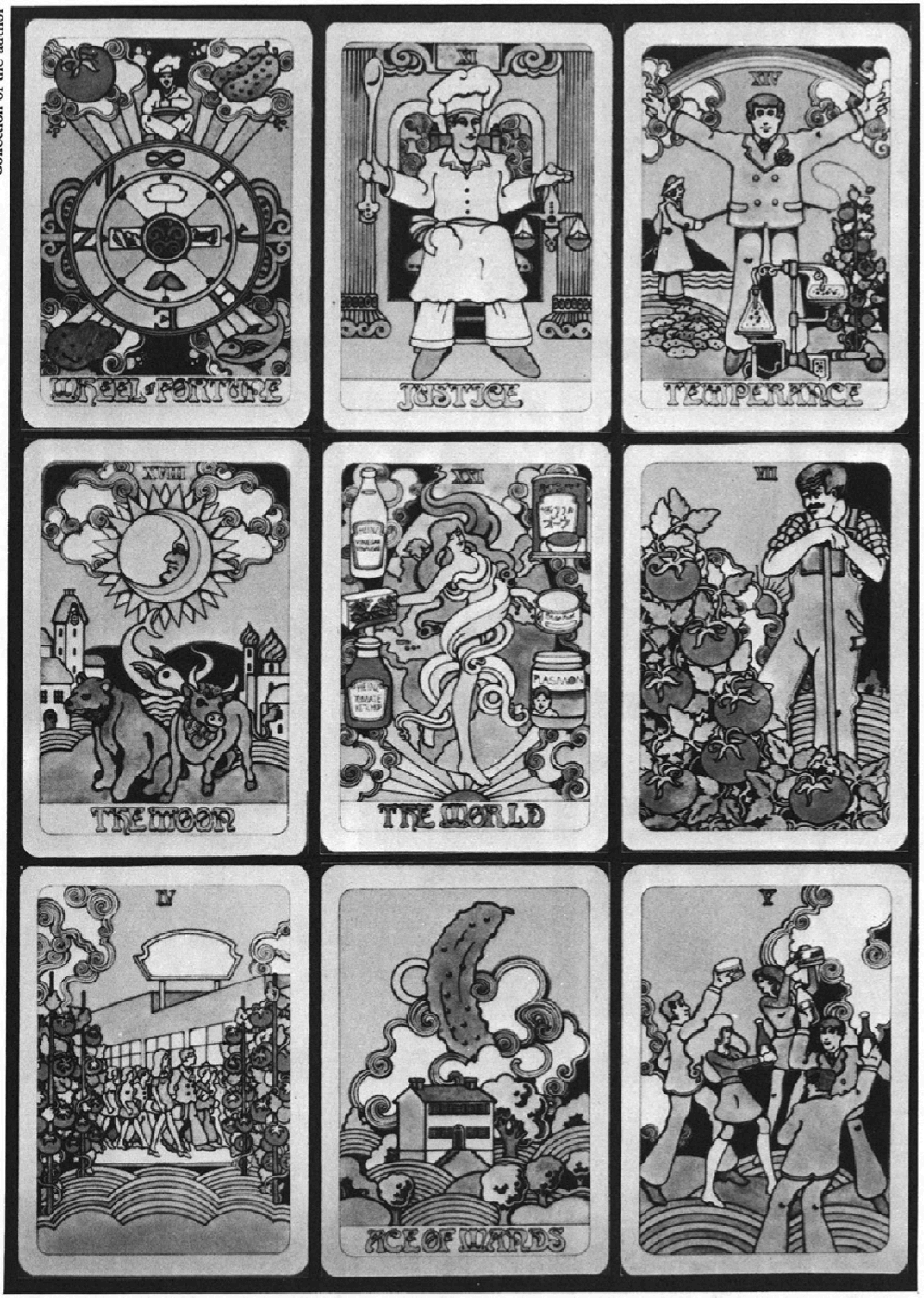

II
IIII
VIII
5
THE POPE
6
THE LOVERS
I
MAGICIAN
XXI
WORLD

Collections of the artists

Collection of the author

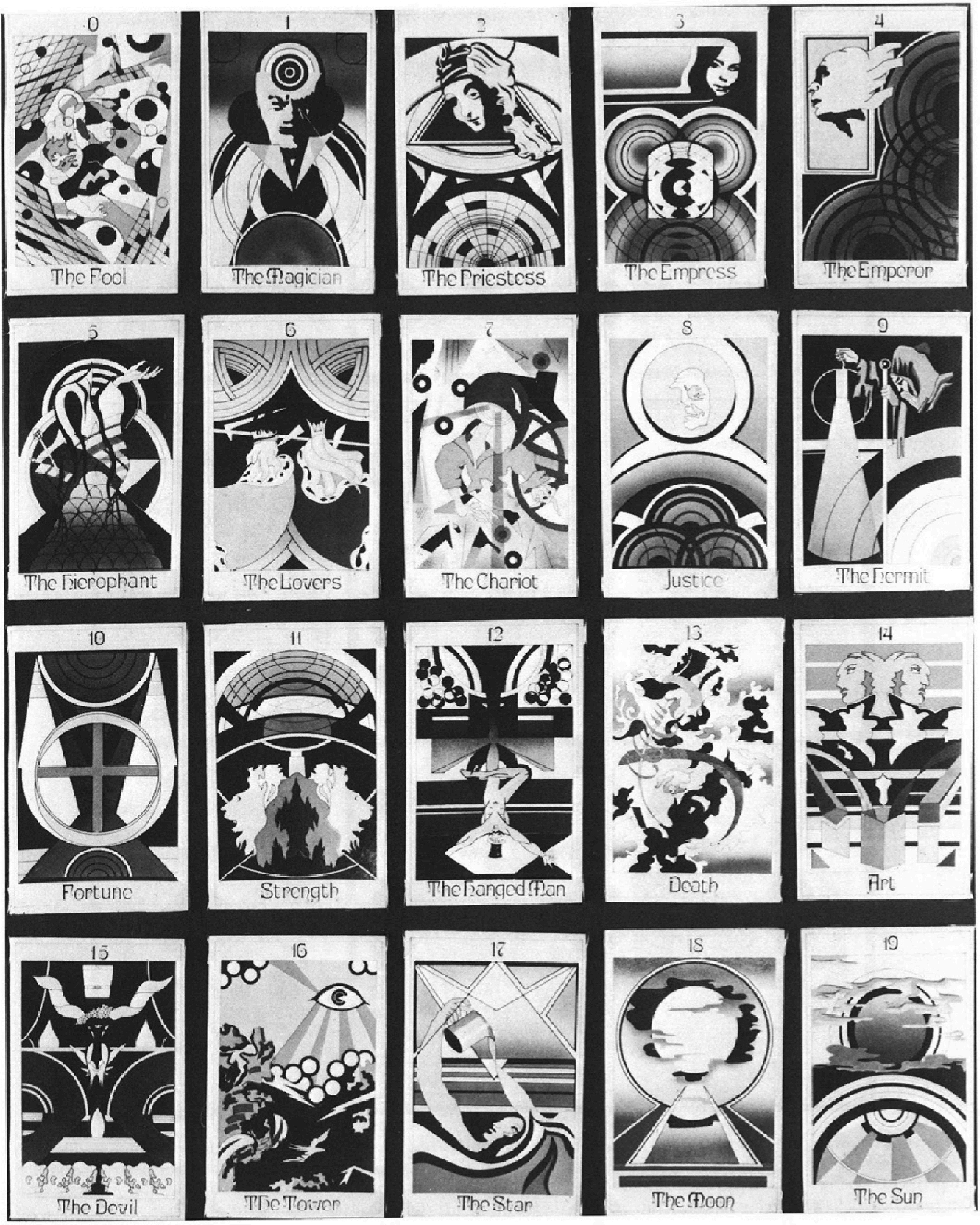

IL MATTO
I
IL BAGATTELLO
II
LA PAPESSA
III
TAROCCO FINO
L'IMPERATRICE
IIII
L'IMPERATORE
V
IL PAPA
VI
GLI AMANTI
VII
IL CARRO
VIII
LA GIUSTIZIA
VIIII
L' EREMITA
X
RUOT. DELLAFOR
XI
LA FORZA
XII
L'APPESO
XIII
XIIII
LA TEMPERANZA

Glass Tarot *Designed by a young Polish artist, Christoph Glass, this tarot deck with Italian titles was produced in a limited edition of seventy sets. The Minor Arcana cards consist of the Swiss and Italian suit signs of shields and flowers, cups and coins, respectively. Each deck is numbered and signed by the artist on a top card entitled "Tarot Tarock."* Top row: Il Matto *(The Fool), I* Il Bagattello *(The Magician), II* La Papessa *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Imperatore *(The Emperor).* Middle row: V Il Papa *(The Pope), VI* Gli Amanti *(The Lovers), VII* Il Carro *(The Chariot), VIII* La Giustizia *(Justice), VIIII* L'Eremita *(The Hermit).* Bottom row: *X* Ruot. Della For. *(The Wheel of Fortune), XI* La Forza *(Strength), XII* L'Appeso *(The Hanged Man), XIII (Death), XIIII* La Temperanza *(Temperance).*



Collection of the author

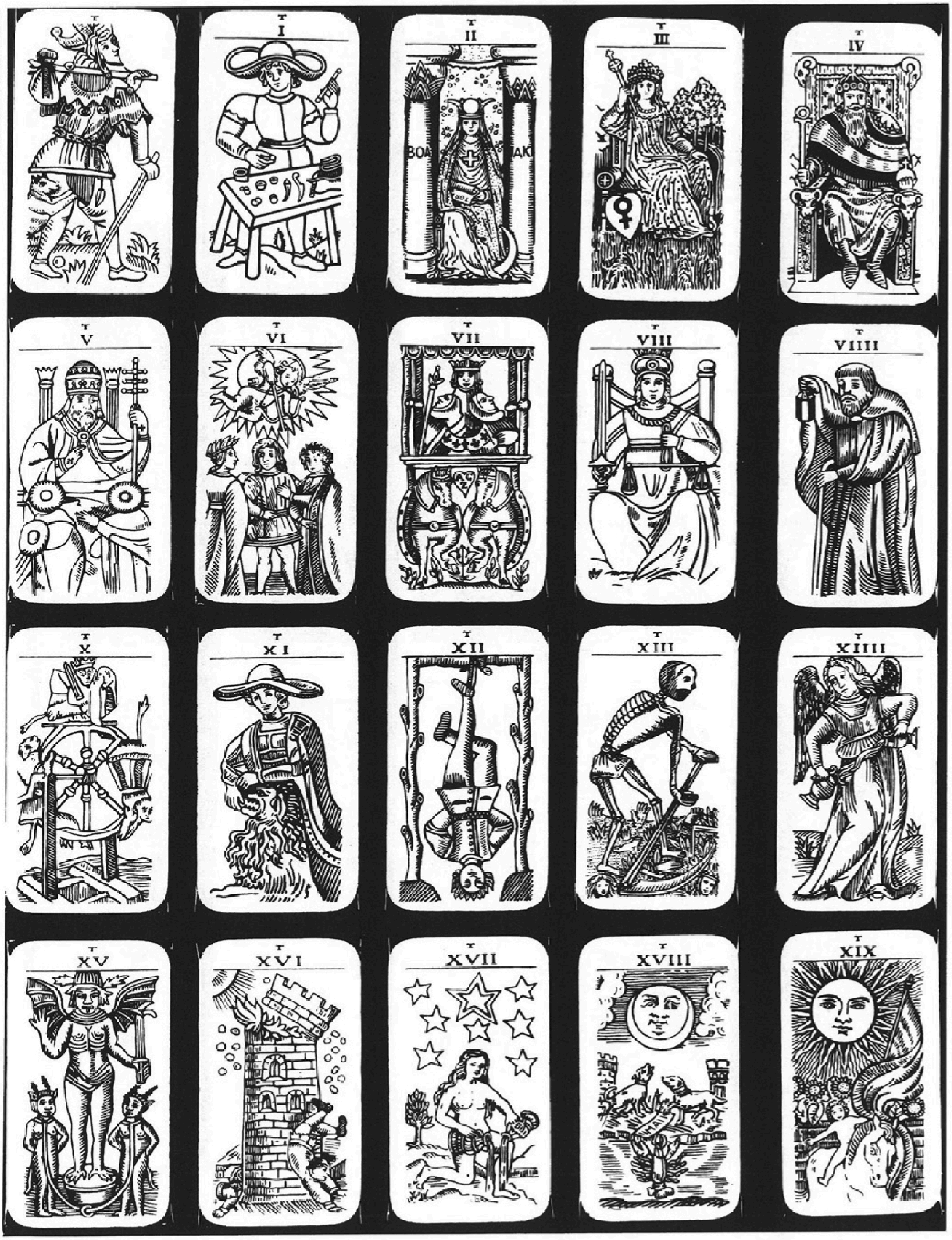
H. J. Heinz Tarot *Five Major Arcana cards and four numeral cards from a series of tarot designs by Wes Michel that was featured on the cover of the 1972 Annual Report of H. J. Heinz Company, Pittsburgh. The Major Arcana cards are* (top row) *Wheel of Fortune with a suit sign in each corner—tomatoes, cucumbers, potatoes and fish—and a baker sitting on top of the wheel, which reads along its rim "H. J. Heinz;" XI Justice depicts a baker holding a flour scale in his left hand and a large stirring spoon in his right hand; XIV Temperance portrays a businessman with his feet solidly on earth and his hands upraised on either side of a rainbow, and an angler with a fishing line in the water, signifying the resources derived from both land and sea.* Middle row: *XVIII The Moon shows a bull and a bear, and in the background a tuna; XXI The World is a long-haired figure in front of a globe of the world with some of H. J. Heinz's major products, such as Heinz vinegar, tomato ketchup and Starkist tuna; the numeral card VII of tomatoes.* Bottom row: *four of tomatoes; ace of cucumbers or wands; the last card, numbered* V, *possibly belongs to the tomato suit.*


0
The Fool
1
The Magician
2
The Priestess
3
The Empress
4
The Emperor
5
The Hierophant
6
The Lovers
7
The Chariot
8
Justice
9
The Hermit
10
Fortune
11
Strength
12
The Hanged Man
13
Death
14
Art
15
The Devil
16
The Tower
17
The Star
18
The Moon
19
The Sun

Collection of Peter Huckerby

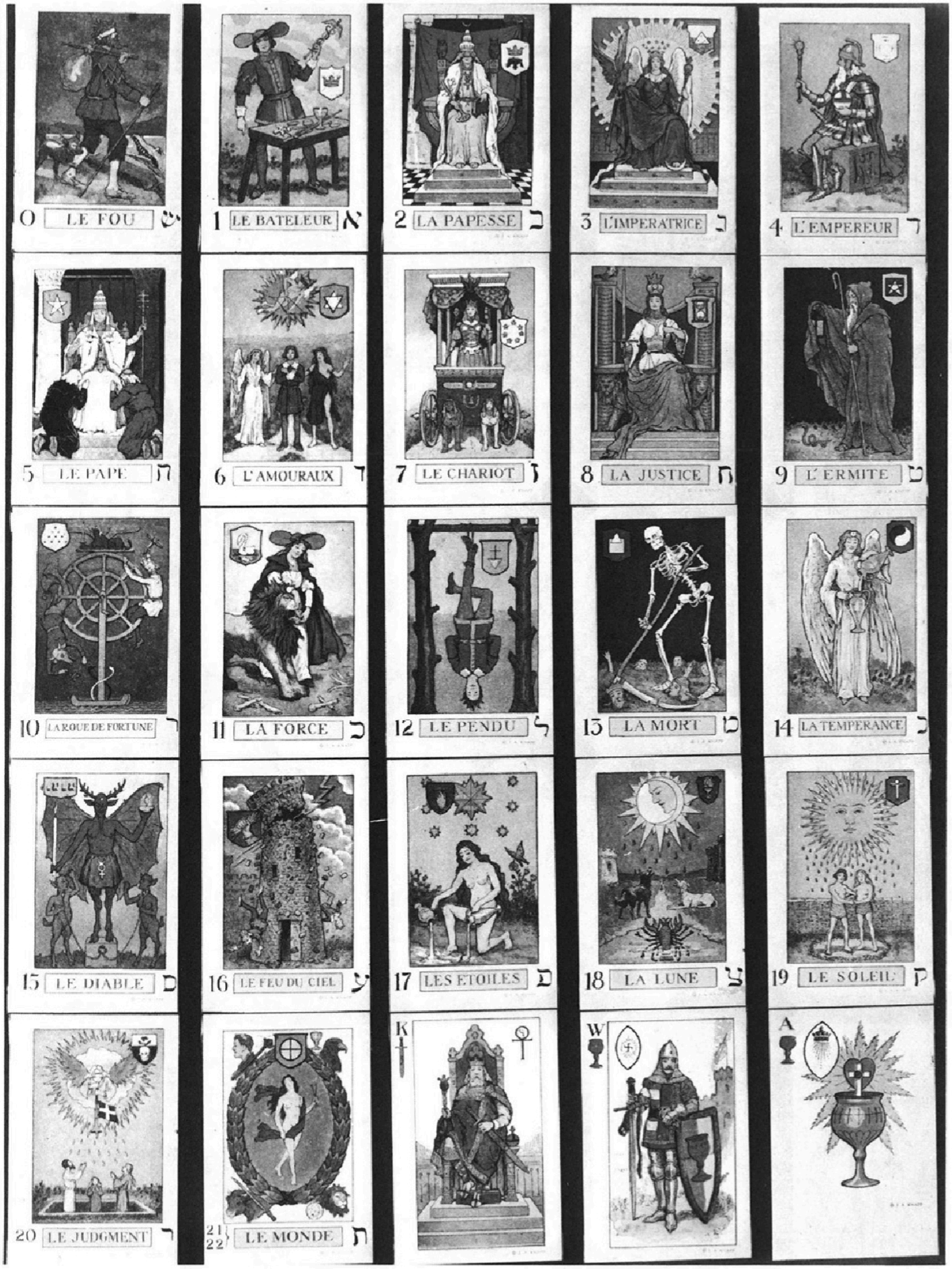
Peter Huckerby Tarot *The Major Arcana sequence in cubist style from an unpublished set of tarot cards designed by artist Peter Huckerby of England. The designs, painted with black gouache and an airbrush, blend geometric shapes to present a novel interpretation of traditional tarot symbolism. Card 14 is entitled Art rather than Temperance, and shows a mountain peak topped with a two-faced head; Card 17 The Star depicts a figure rising from rippling water and pouring liquid from a pitcher, the flowing hair and water combining to suggest the stirring of new ideas; and Card 18 The Moon shows the moon obscured by clouds within a giant circular rim.*

Collection of the author


T
T I
T II
BOA
AK
T III
T IV
T V
T VI
T VII
T VIII
T VIIII
T X
T XI
T XII
T XIII
T XIIII
T XV
T XVI
T XVII
T XVIII
T XIX

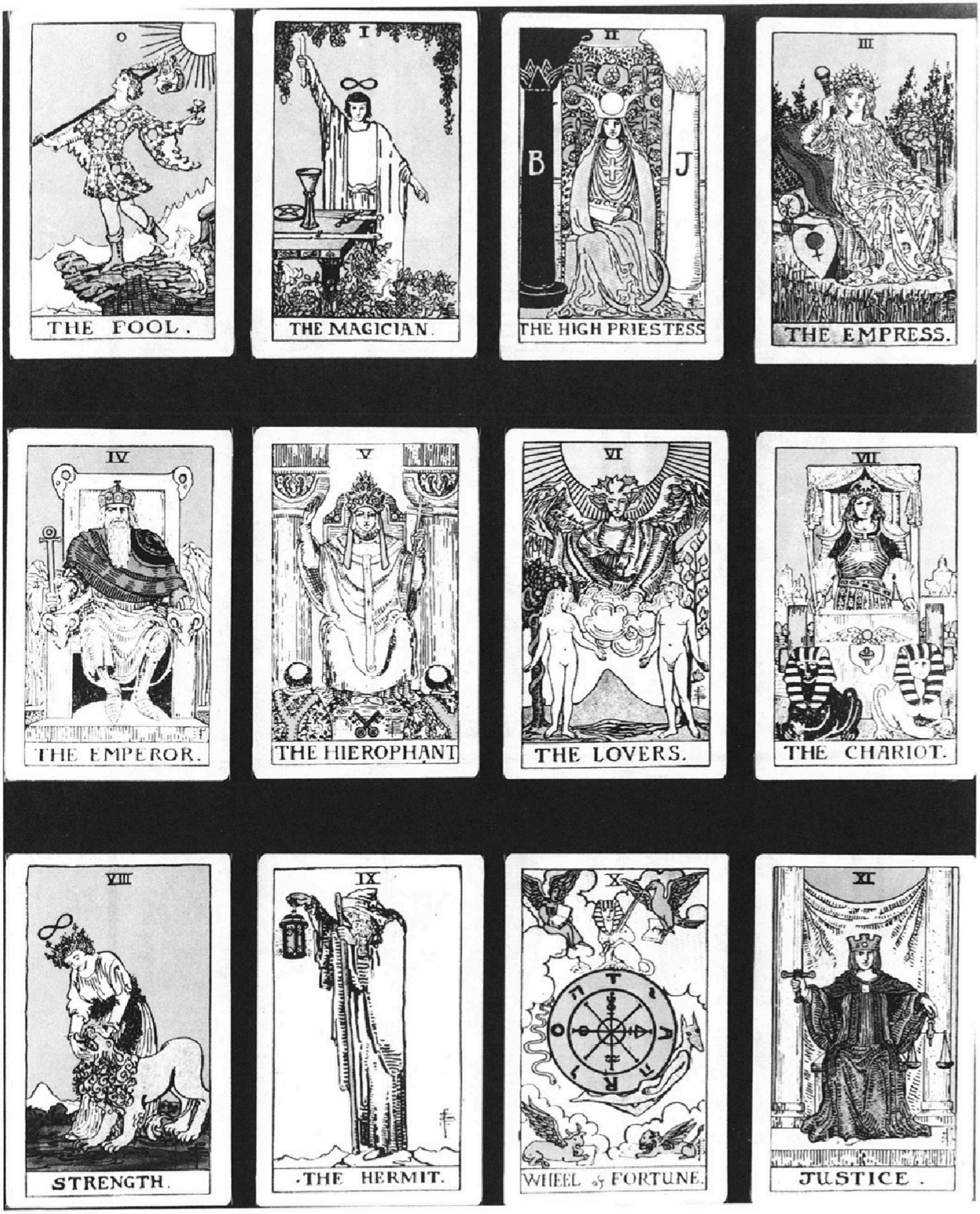
Insight Institute Tarot *Published in London. Trumps contain "T" above Roman number but are untitled; the heart design between the horses in VII The Chariot contains the initals "AGZ." The writing at the dogs' feet in XVIII The Moon appears to read "MA" with two vertical lines before and after. XIX The Sun, a naked child bearing a flag while riding bareback on a horse, is similar to the Rider-Waite card of the same name.*

Collection of the author

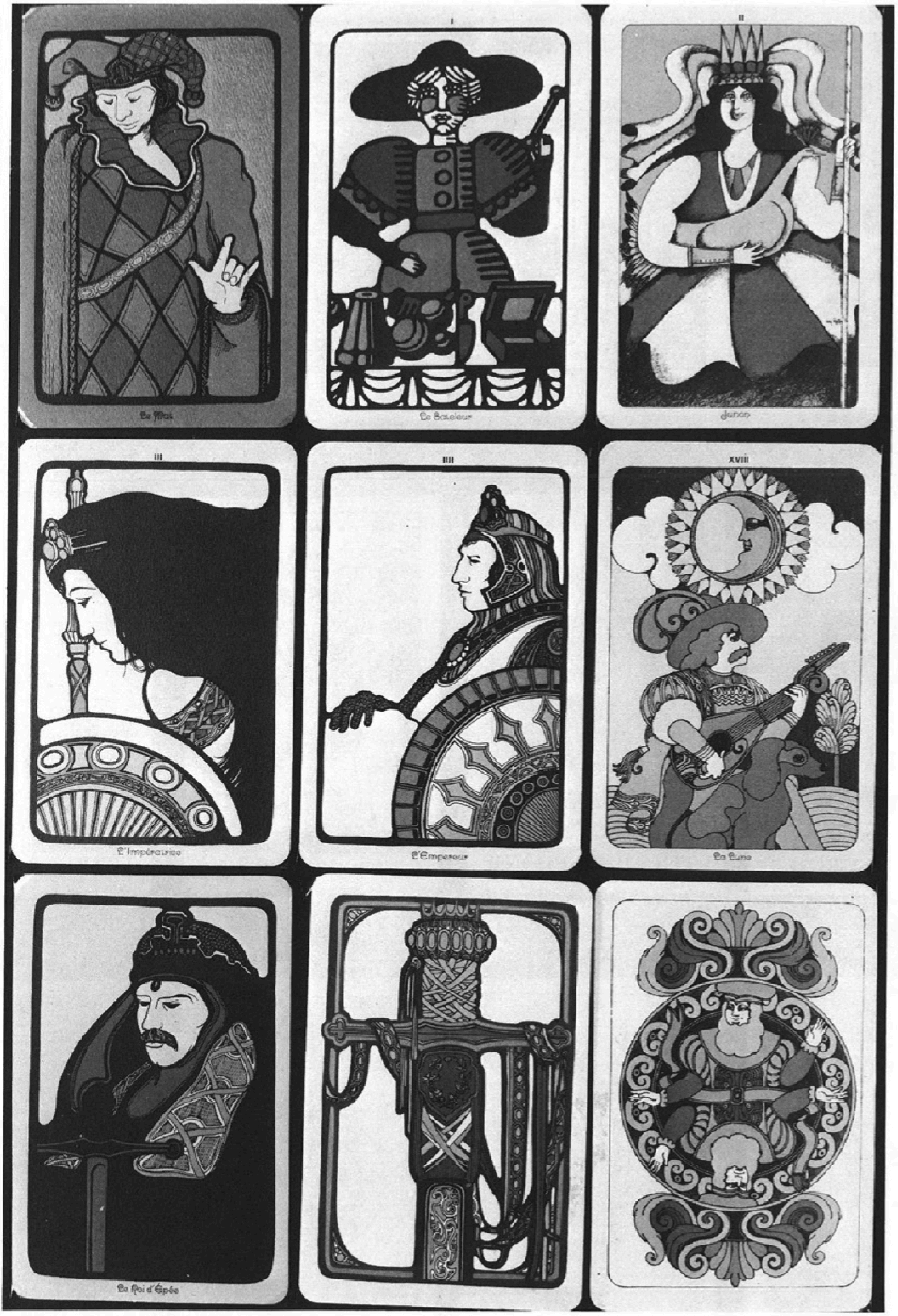

0 LE FOU ש
1 LE BATELEUR א
2 LA PAPESSE ב
3 L'IMPERATRICE ג
4 L'EMPEREUR ד
5 LE PAPE ה
6 L'AMOURAUX ו
7 LE CHARIOT ז
8 LA JUSTICE ח
9 L'ERMITE ט
10 LA ROUE DE FORTUNE י
11 LA FORCE כ
12 LE PENDU ל
13 LA MORT מ
14 LA TEMPERANCE נ
15 LE DIABLE ס
16 LE FEU DU CIEL ע
17 LES ETOILES פ
18 LA LUNE צ
19 LE SOLEIL ק
20 LE JUDGMENT ר
21 22 LE MONDE ת
K
W
A

Knapp Tarot *Published in 1929 by J. A. Knapp, California. The Major Arcana cards generally follow the typical tarot symbolism but vary in interpretation. The Fool is blindfolded and an alligator rises from the water in front of him. The Magician holds a winged staff. The Arabic number of the card, its title in French and its applicable Hebrew letter appear at the bottom of each card beneath the main picture. All seventy-eight cards in the pack, except for The Fool, contain a symbol or object in a shield. The card* Le Monde *is numbered 21 and 22, thus enabling card number 0 The Fool to be placed between cards numbered 20 and 22 or after 21. The last three cards illustrated are Minor Arcana: king of swords, king of cups and ace of cups.*

Collection of the author


0
THE FOOL.
I
THE MAGICIAN.
II
B
J
THE HIGH PRIESTESS
III
THE EMPRESS.
IV
THE EMPEROR.
V
THE HIEROPHANT
VI
THE LOVERS.
VII
THE CHARIOT.
VIII
STRENGTH.
IX
·THE HERMIT.
X
WHEEL of FORTUNE.
XI
JUSTICE.

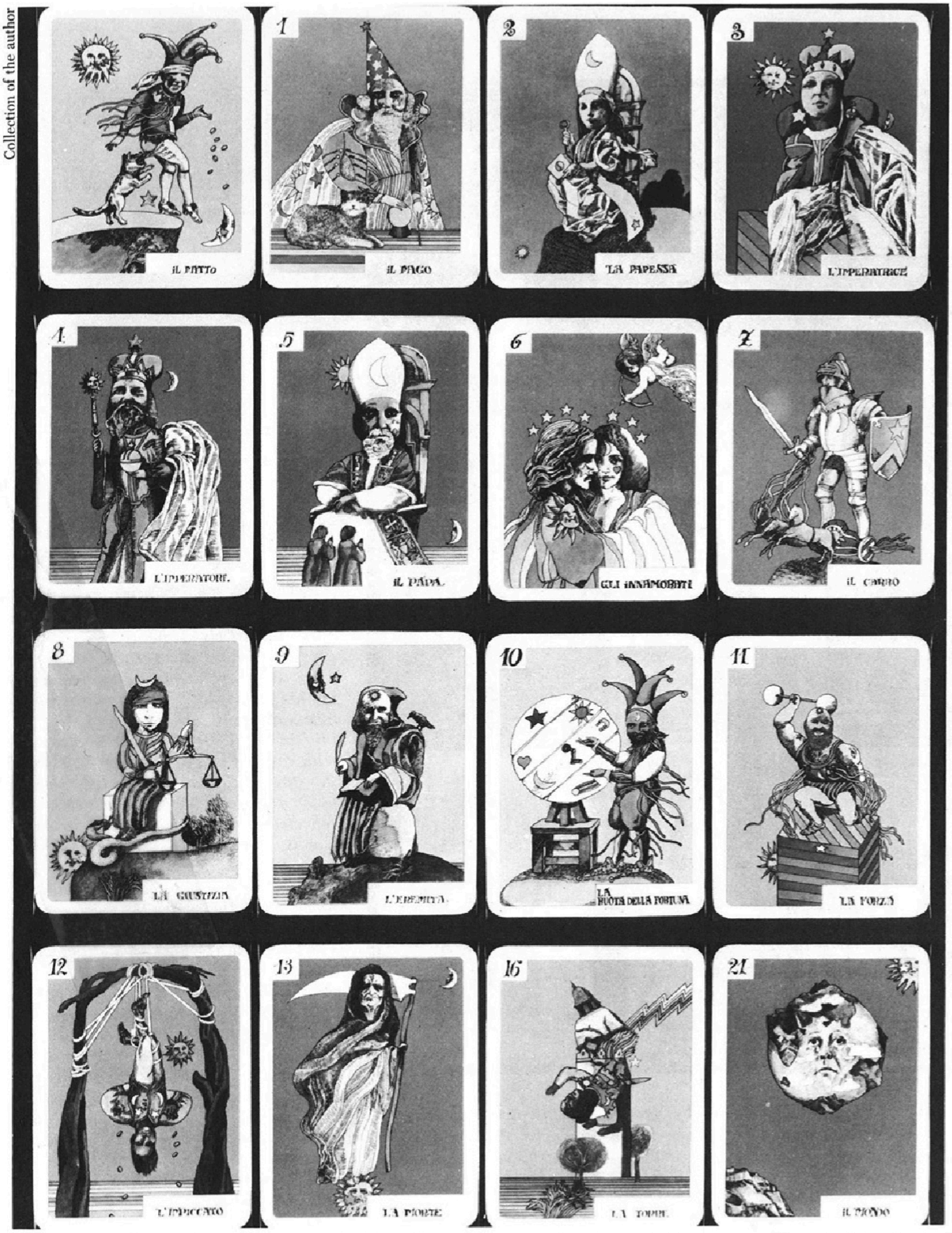
De Laurence Tarot *Issued by The de Laurence Company, Inc., Chicago, in 1918. The card designs were taken, apparently without authorization, from the Rider-Waite pack. The de Laurence cards are printed in heavy red, which makes their color tones inconsistent with those of the original Rider-Waite tarot pack.*


Le Mat
I
Le Bateleur
II
Junon
III
L'Impératrice
IIII
L'Empereur
XVIII
La Lune
Le Roi d'Épée

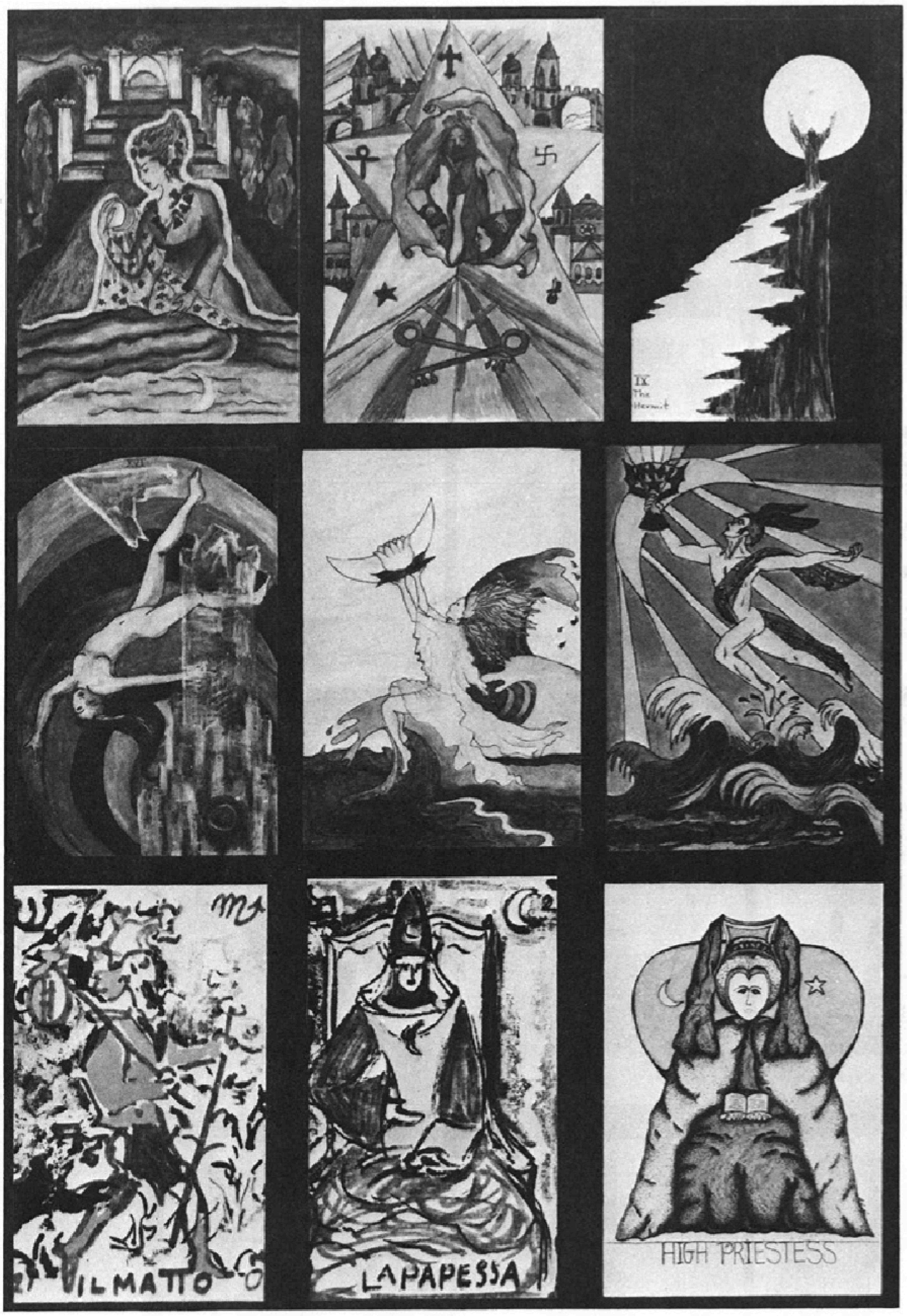
Collection of the author

Linweave Tarot *Issued in 1967 as a premium deck by Brown Company, Pulp, Paper and Board Division, New York, these oversized cards measure 215 by 140 mm. and are lithographed on linweave colored stock. The designs on the cards are by several artists: David Mario Palladini (The Fool, III* L'Impératrice, *IIII* L'Empereur, *king of swords, ace of swords), Nicolas Sidjakov (I* Le Bateleur), *Hy Roth (II* Junon), *and Ron Rai (XVIII* La Lune *and ace of coins). Palladini is the same artist who subsequently designed the Aquarian tarot deck.*

Collection of the author


IL MATTO
1
IL MAGO
2
LA PAPESSA
3
L'IMPERATRICE
4
L'IMPERATORE
5
IL PAPA
6
GLI INNAMORATI
7
IL CARRO
8
LA GIUSTIZIA
9
L'EREMITA
10
LA RUOTA DELLA FORTUNA
11
LA FORZA
12
L'IMPICCATO
13
LA MORTE
16
LA TORRE
21
IL MONDO

Lover's Tarot *This pack of twenty-two* trionfi *or Major Arcana cards was painted by Juan Ballesta in Italy, circa 1975. The cards generally depict figures with oversize heads, small bodies and tiny arms and feet, and some of the cards are reminiscent of the style used by Fergus Hall in his James Bond 007 tarot pack. Stars, the sun and moon appear in many of the cards, both in the background and on the clothing and faces; for example,* Il Matto *(The Fool) contains all three celestial objects in the background;* Il Mago *(The Magician) contains repeating stars, suns and moon on his conical cap, cape and high-collared robe.* Top row: Il Matto *(The Fool), 1* Il Mago *(The Magician),* 2 La Papessa *(The Popess),* 3 L'Imperatrice *(The Empress).* Second row: *4* L'Imperatore *(The Emperor),* 5 Il Papa *(The Pope),* 6 Gli Innamorati *(The Lovers),* 7 Il Carro *(The Chariot).* Third row: 8 La Giustizia *(Justice),* 9 L'Eremita *(The Hermit), 10* La Ruota della Fortuna *(The Wheel of Fortune), 11* La Forza *(Strength).* Bottom row: *12* L'Impiccato *(The Hanged Man), 13* La Morte *(Death), 16* La Torre *(The Tower), 21* Il Mondo *(The World).*



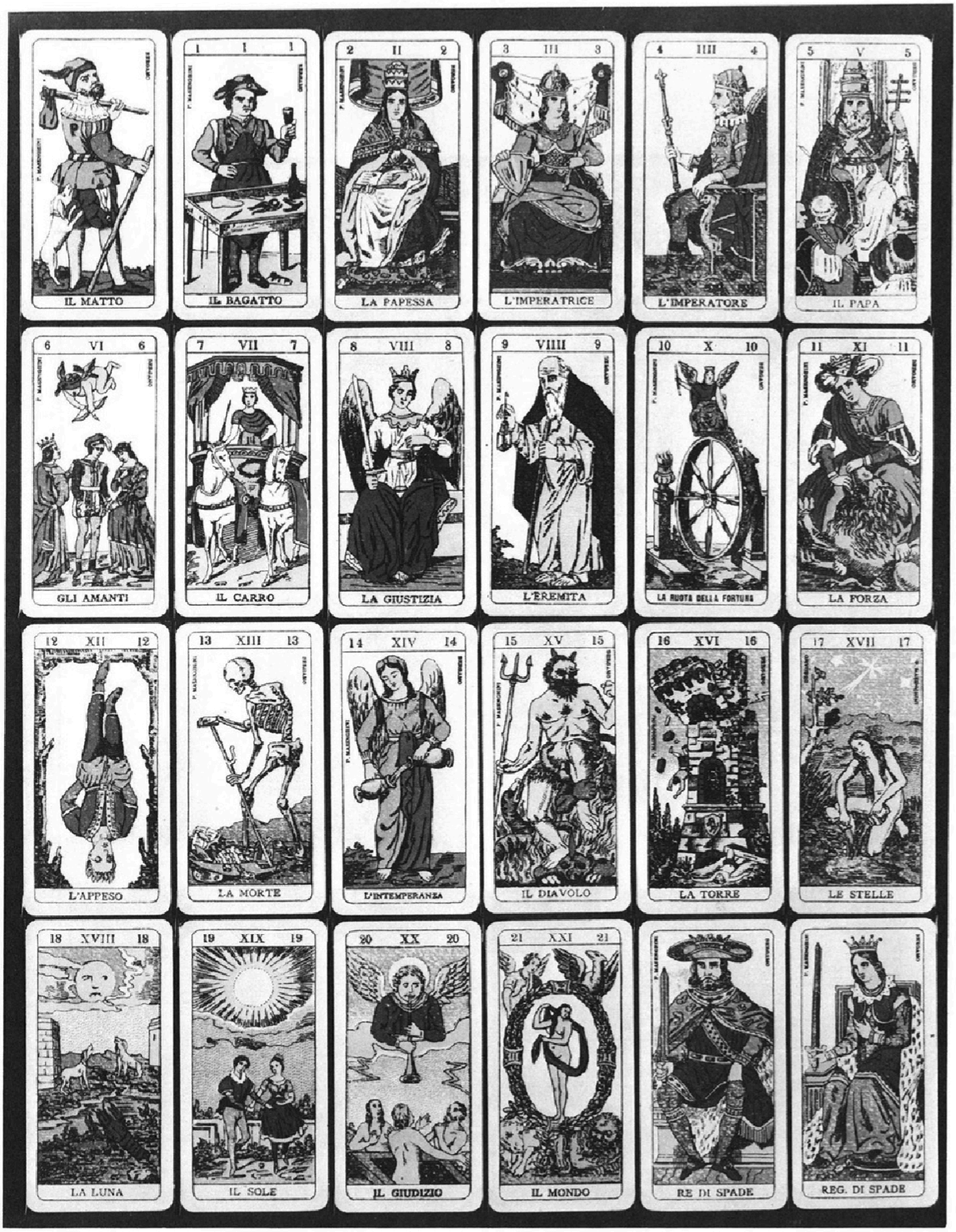
M. Lubow, N. Lubow, Sharp and Weil, collections of the artists; Waldner reprinted from *Predizione*

M. Lubow/N. Lubow/Sharp/Waldner/Weil *Examples of tarot cards by contemporary artists.*

Top row: ***The Empress*** *by Nancy Lubow shows Isis silhouetted by a white aura. She kneels at the water's edge in a garden. The five stairs leading from the cypress trees of Venus are the gateway to the hidden world. Two blue birds in her hair indicate the submission of the initiate's soul. Her garment is decorated with roses of longing and her veil depicts the stars of the universe she controls. Isis holds a moon in her hand, which is reflected in the water much in the same manner that Isis unveiled reflects love into the world.* ***The Hierophant,*** *also by Nancy Lubow, is a five-pointed star of human life revealing in the center the emerging figure of the Hierophant and his two disciples. The castles in the background depict ancient religious structures that are diminishing in importance in the new age.* ***IX The Hermit*** *by Katherine Sharp depicts a solitary figure at the pinnacle of a white-topped cliff. His arms are raised in hope and anticipation toward an enormous full moon that rises in the darkened sky.*

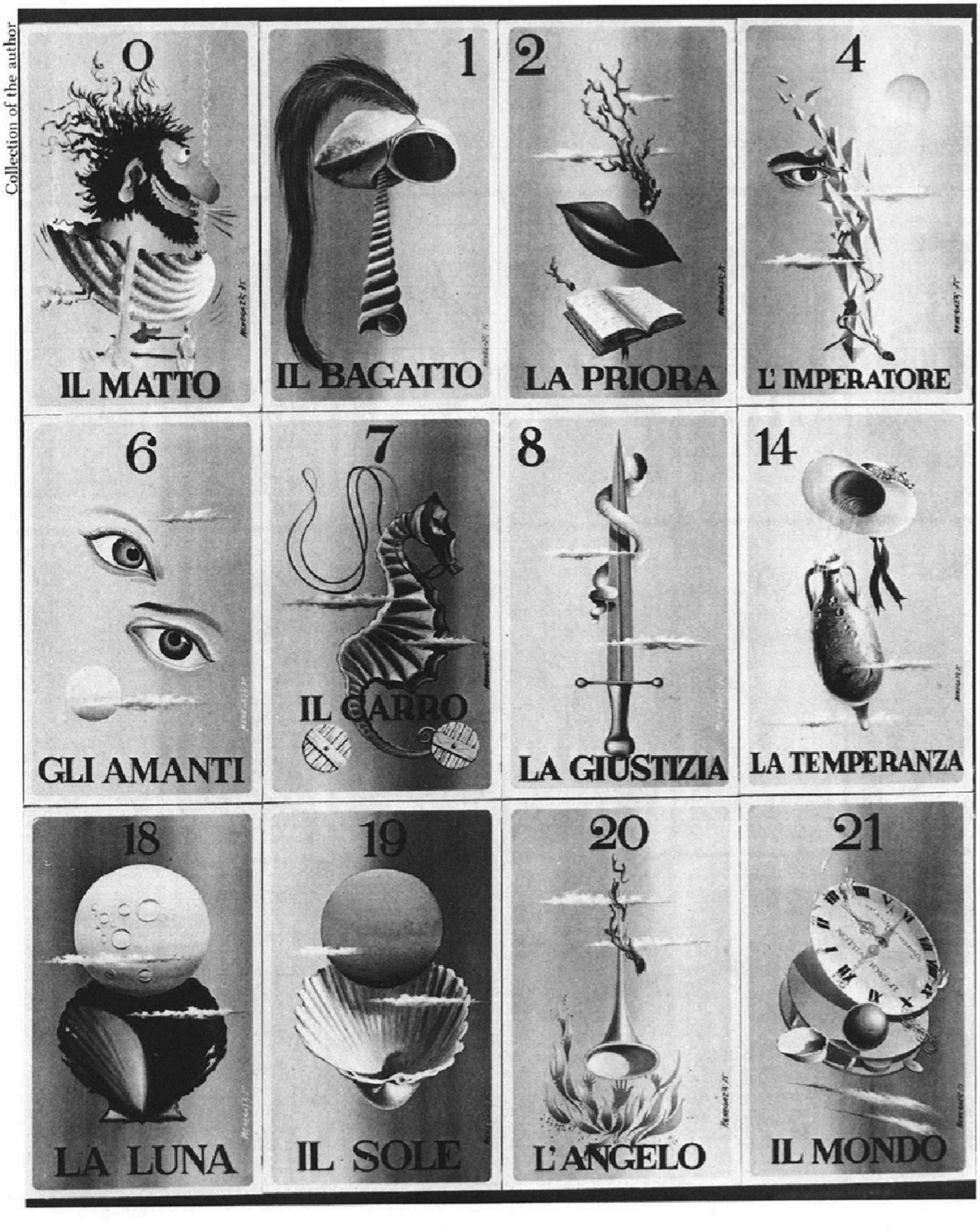
Middle row: ***XVI The Tower*** *by Nancy Lubow depicts a transparent tower suggesting an illusionary past. A nude female figure plunges with flailing arms from the tower. The top of the tower is caught in a whirlpool, while lost at the base is a dark spiral core. The* **queen of cups** *by Martha Lubow shows a female figure carried on a throne of water. She wears a gossamer gown and she holds a lotus cup in her hands, representing spiritual knowledge. The* **knight of cups** *by Katherine Sharp represents the energy of Mercury speeding across the breaking waves. He wears a winged helmet and is draped with the veil of Isis. In his right hand he holds aloft a large ornate cup, indicating the spiritual love that radiates around him. The moon has seven rays to represent the seven worlds and the seven stages of inner consciousness.*

Bottom row: *Highly stylized Major Arcana cards in watercolors by Francesco Waldner, reprinted from* ". . . E ora impariamo a usare i tarocchi," Predizione, *published by Fratelli Fabbri Editori. The two cards shown are* ***0 Il Matto*** *(The Fool) and* ***La Papessa*** *(The Popess).* ***II The High Priestess*** *by Susan L. Weil. Using bright colors, the artist has created The High Priestess in Shakespearean style. The female figure wears a tight-fitting medieval coif with a veil loosely hanging from a high headpiece. Her full gown is leaf pleated and she is wrapped in a huge robe. The drawing is rendered in such a manner that the circular and symmetrical lines of the clothing and the high-backed chair focus the eye on the High Priestess's stern face. The chair is decorated with a magical star and moon. The High Priestess holds in her lap a book of sacred knowledge. Her fingers are carefully placed at the book's edge, suggesting that in spite of her access to great knowledge, her actions and emotions often are inflexible.*


IL MATTO
1 I 1
IL BAGATTO
2 II 2
LA PAPESSA
3 III 3
L'IMPERATRICE
4 IIII 4
L'IMPERATORE
5 V 5
IL PAPA
6 VI 6
GLI AMANTI
7 VII 7
IL CARRO
8 VIII 8
LA GIUSTIZIA
9 VIIII 9
L'EREMITA
10 X 10
LA RUOTA DELLA FORTUNA
11 XI 11
LA FORZA
12 XII 12
L'APPESO
13 XIII 13
LA MORTE
14 XIV 14
L'INTEMPERANZA
15 XV 15
IL DIAVOLO
16 XVI 16
LA TORRE
17 XVII 17
LE STELLE
18 XVIII 18
LA LUNA
19 XIX 19
IL SOLE
20 XX 20
IL GIUDIZIO
21 XXI 21
IL MONDO
RE DI SPADE
REG. DI SPADE

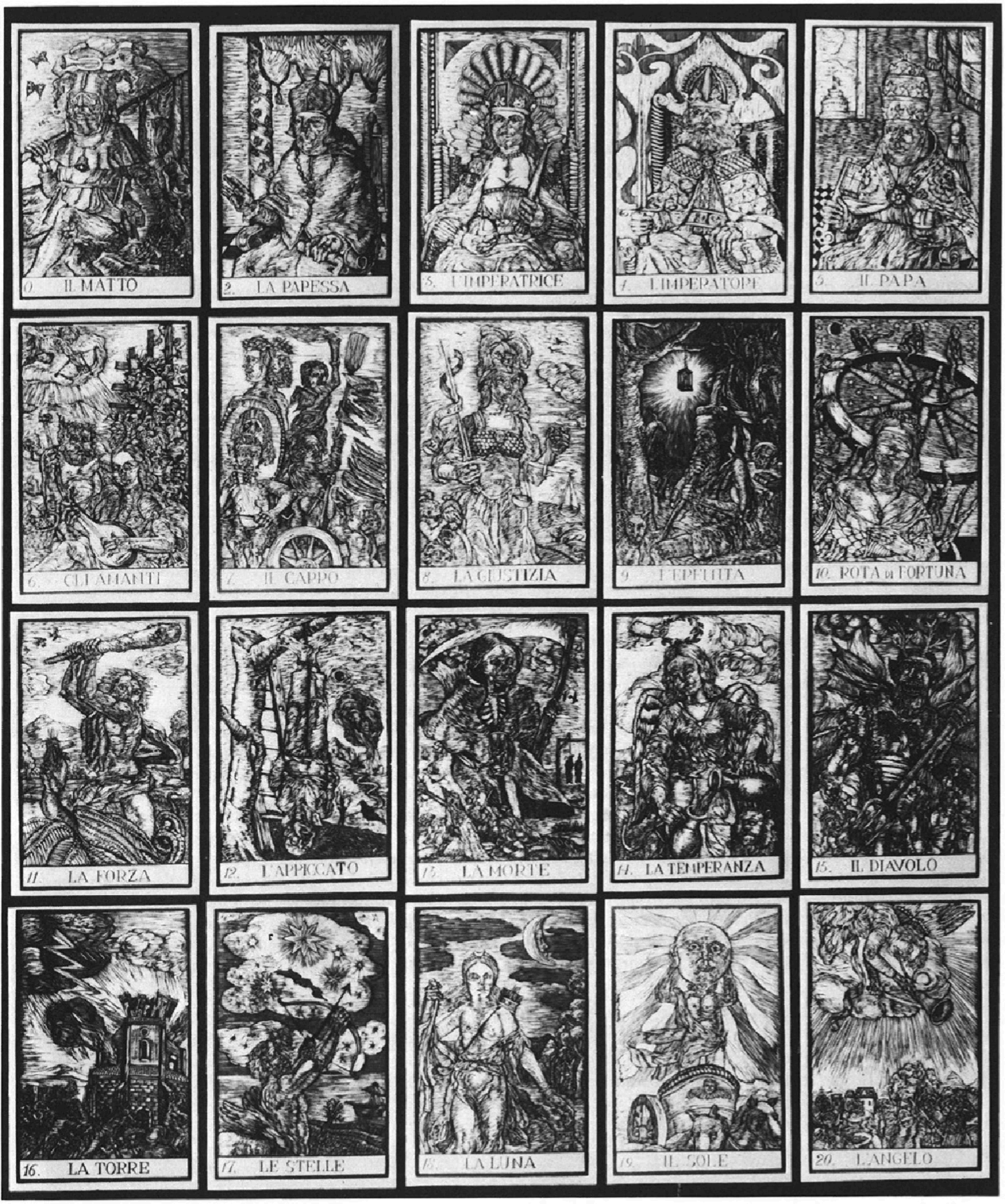
Collection of the author

Masenghini Tarocchino Milanese *This* tarocchi *pack was reissued by Masenghini, Bergamo, in a limited edition of three thousand sets to commemorate the one-hundredth anniversary of the Masenghini firm. The pack was first produced by Masenghini toward the end of the nineteenth century. Although the cards are called* tarocchino, *which regularly totals sixty-two cards, this pack comprises seventy-eight cards. The cards are titled in Italian and they are Roman numbered.* Top row: Il Matto *(The Fool), I* Il Bagatto *(The Magician), II* La Papessa *(The Popess), III* L'Imperatrice *(The Empress), IIII* L'Imperatore *(The Emperor), V* Il Papa *(The Pope).* Second row: *VI* Gli Amanti *(The Lovers), VII* Il Carro *(The Chariot), VIII* La Giustizia *(Justice), VIIII* L'Eremita *(The Hermit), X* La Ruota Della Fortuna *(The Wheel of Fortune), XI* La Forza *(Strength).* Third row: *XII* L'Appeso *(The Hanged Man), XIII* La Morte *(Death), XIV* L'Intemperanza *(Temperance), XV* Il Diavolo *(The Devil), XVI* La Torre *(The Tower), XVII* Le Stelle *(The Star).* Bottom row: *XVIII* La Luna *(The Moon), XIX* Il Sole *(The Sun), XX* Il Giudizio *(Judgment), XXI* Il Mondo *(The World),* Re di Spade *(king of swords),* Reg. di Spade *(queen of swords).*


0
IL MATTO
1
IL BAGATTO
2
LA PRIORA
4
L' IMPERATORE
6
GLI AMANTI
7
IL CARRO
8
LA GIUSTIZIA
14
LA TEMPERANZA
18
LA LUNA
19
IL SOLE
20
L'ANGELO
21
IL MONDO

Collection of the author

Menegazzi Seashell Tarocco *The twenty-two Major Arcana cards featuring seashells and marine life were issued in 1975 by Vito Arienti as a limited edition of fifteen hundred sets with a cover sheet signed by the artist, Osvaldo Menegazzi, who for many years has loved, studied and painted seashells of all types. The artist has painted in surrealist style a vivid series of divinatory shells in the same number as the Major Arcana cards of the tarot pack.*


0. IL MATTO
2. LA PAPESSA
3. L'IMPERATRICE
4. L'IMPERATORE
5. IL PAPA
6. GLI AMANTI
7. IL CARRO
8. LA GIUSTIZIA
9. L'EREMITA
10. ROTA di FORTUNA
11. LA FORZA
12. L'APPICCATO
13. LA MORTE
14. LA TEMPERANZA
15. IL DIAVOLO
16. LA TORRE
17. LE STELLE
18. LA LUNA
19. IL SOLE
20. L'ANGELO

Collection of the artist

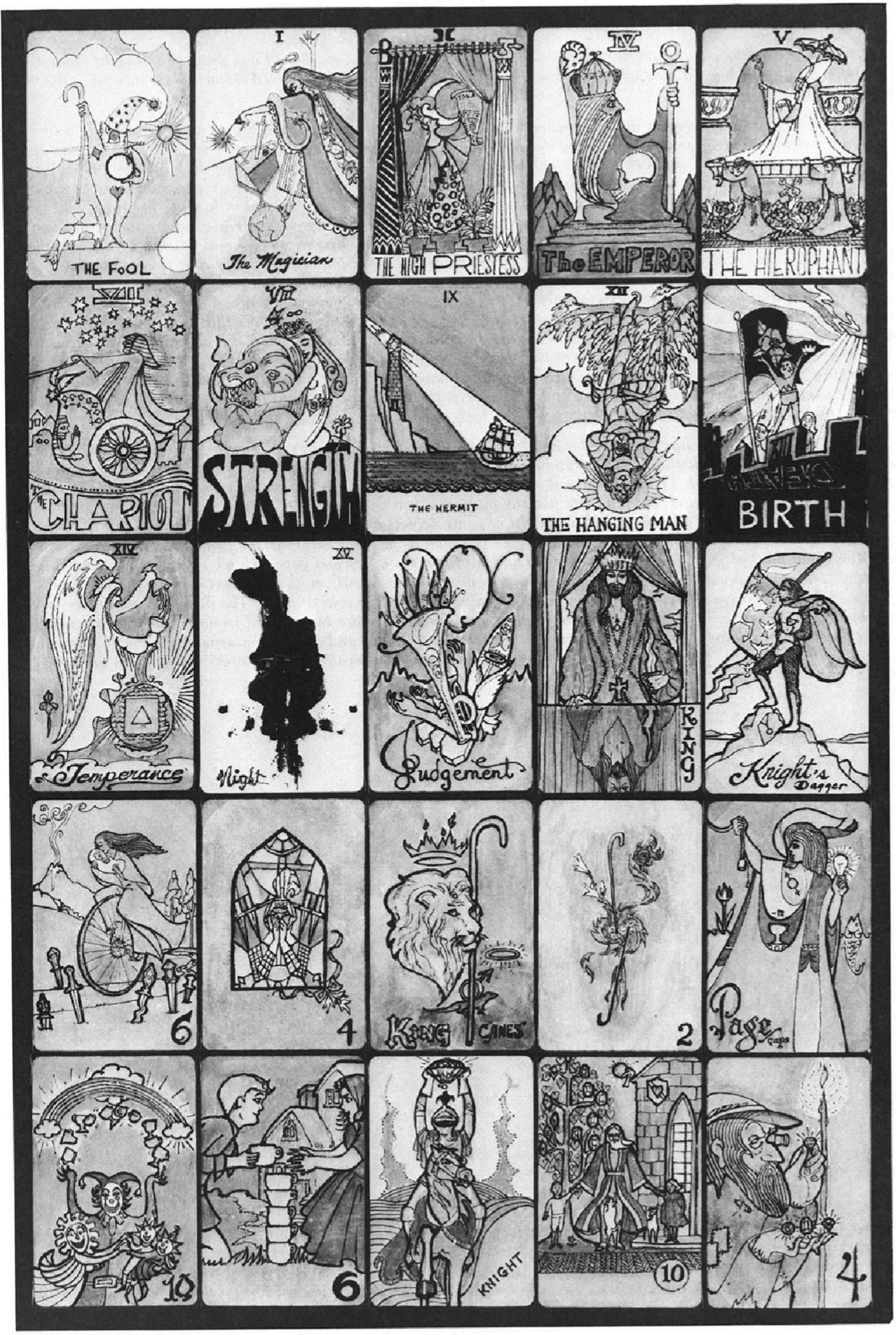
Sergio Minero Tarot *Stylized macabre figures of the Major Arcana cards carved out of linoleum by Sergio Minero, Italy. Each card is numbered in Arabic and titled in Italian. The edition is limited to two hundred and fifty sets.* Top row: *0* Il Matto *(The Fool), 2* La Papessa *(The Popess), 3* L'Imperatrice *(The Empress), 4* L'Imperatore *(The Emperor), 5* Il Papa *(The Pope).* Second row: *6* Gli Amanti *(The Lovers), 7* Il Carro *(The Chariot), 8* La Giustizia *(Justice), 9* L'Eremita *(The Hermit), 10* Rota di Fortuna *(The Wheel of Fortune).* Third row: *11* La Forza *(Strength), 12* L'Appiccato *(The Hanged Man), 13* La Morte *(Death), 14* La Temperanza *(Temperance), 15* Il Diavolo *(The Devil).* Bottom row: *16* La Torre *(The Tower), 17* Le Stelle *(The Star), 18* La Luna *(The Moon), 19* Il Sole *(The Sun), 20* L'Angelo *(The Angel).*

Odell Tarot *The cards in this tarot deck possess a magical innocence suggestive of Camelot and a children's story book. Painted by Robert Odell, the designs of the Major and Minor Arcana cards are consistently positive in expression and attitude. The four suits of the Minor Arcana comprise daggers for swords, canes for staves, gems for pentacles and the traditional suit of cups.*

Top row: ***The Fool*** *depicts a whimsical jester balanced on a high wire and wearing a large dunce cap. He clenches a dagger between his teeth while using a large cane to maintain his balance. In his left hand he holds a crystal ball suggestive of a pentacle, while at his feet a brown and white dog balances a cup on its back. Thus, the four suit symbols are intertwined in the imagery of this card. The dog peers downward at his fate while The Fool stares unhesitatingly ahead to his future. The bright sun in the background rises above the jester's shoulder but never quite reaches its zenith, much like The Fool himself, who restlessly searches for one new adventure after another.* ***I The Magician*** *depicts a long-haired figure, either female or male, dressed in a flowing robe decorated with red roses, which represent earthiness and desire, and white blossoms, which suggest purity. The Magician holds a magical wand in his left hand, an extension of the power he wields over earthly matters, while with his outstretched right hand he draws upon the heavenly powers above. The table containing the four suit symbols or elements touches the earth and The Magician clings to the earth by his toes.* ***II The High Priestess*** *shows a woman reading from a large scroll and addressing herself to her father, the moon, from whom she inherits illumination. The vegetation at her feet represents feminine grace. The black and white pillared curtains and columns indicate that all that is evil can be overcome by good.* ***IV The Emperor*** *sits on a throne decorated at the back with a ram, symbol of Mars. The Emperor is depicted as a Rip Van Winkle type of figure with combed hair and flowing beard. He holds a large scepter and a globe signifying his domain. His throne rests on a platform of four steps signifying stability and the four elements.* ***V The Hierophant*** *depicts a pontifflike figure carried on a* sedia gestatoria *by two celebrants who provide support from only one side. In his right hand the pontiff holds a scepter topped with an Arabic 3, symbolizing the Trinity. The crossed keys beneath the Pope's processional litter guide the way to enlightenment.*

Second row: ***VII The Chariot*** *depicts a robed figure standing in a chariot drawn by two unseen horses. The chariot represents the human personality as a vehicle for self-expression. The front of the chariot is decorated with an Egyptian figure. The border decoration of stars with alternating pluses and minuses confirms that the heavenly powers rule over negative and positive forces in the world. The wings of the chariot represent inspirational forces that lead us ahead.* ***VIII Strength*** *is a young girl dressed in a white robe of purity. She wears a garland of flowers both over her head and around her waist as a sign of her innocence. A small butterfly hovers near the eternal eight, which appears above her. The young girl calms the angry lion without fear for herself, suggesting the power of love overcomes the greatest obstacles. The lion represents the lower nature of man in contrast to the higher emotions and love of the girl.* ***IX The Hermit*** *card indicates a journey depicted by a misguided sailing ship caught in the powerful ray of a lighthouse beam. The bright light emanates from beyond the lighthouse, suggesting that guidance comes from a higher, almost blinding power that manifests itself in the light of truth.* ***XII The Hanging Man*** *is dressed in colorful tights with pointed toes. He hangs from an acrobat's swing attached to a limb heavily decorated with leaves. The acrobat displays a broad smile and his hands are clasped in pleasant repose. An aureole from the sun rings the acrobat's head.* ***XIII Birth*** *depicts a young figure reborn from death. The word "Death" appears as an inverted word fading beneath the Roman number XIII. The large black flag is decorated with an enormous red rose to indicate life's growing forces. The bands of clouds in the sky emanate from the bright sun. In the background the young woman and the pontiff represent the pleasures of life and the joys of faith, respectively.*

Third row: ***XIV Temperance*** *is God's favorite archangel, Michael, dressed in flowing white robes and blessed with immense graceful wings. The archangel pours the essence of life from a silver cup, representing the subconscious realm, into a golden cup, symbolizing the conscious mind; thus, the liquid of thought flows from unseen domains to recognizable worlds. The globe of earth is decorated with a square, to represent reality, and a triangle, symbolizing spiritual thought. An iris flower hovers in the lower sky as a pathway between the goddess of the rainbow and the realities of earth.* ***XV Night*** *replaces the fifteenth Major Arcana card, traditionally called The Devil. The black figure resembles a face with nose and eyes, which suggests the Devil or Satan is our own creation, illustrating that evil comes only to those who carelessly invite or bring it upon themselves. The dominating white background symbolizes the light that exists in the darkest moments.* ***XX Judgement*** *is the winged horn of the angel Gabriel. A seven-note scale rises from the mouth of the trumpet and several arms with open hands reach out at random. Beneath the trumpet are three tombs; a fourth ornate tomb appears behind the wings, representing spiritual presence, which rises from physical entombment. The title of the Judgment card in this tarot deck is spelled with an* e *because numerologically the letters total 36, and reduce to the single digit 9, which means fulfillment and completion. This is based on the numerological system of setting out the primary digits one to nine and placing the letters of the alphabet underneath them. If the title were spelled Judgment, it would total 31 before reduction to a single digit, which is an anagram for the number 13, associated with Satan and ill-fortune. The* ***king of daggers*** *is a crowned and robed figure who stands beneath a large draped throne. He wears a cross signifying human work done in accordance with the teachings of God. A male symbol appears on his chest and he holds a dagger in his left hand. The reverse figure of the king shows him with a stern face and holding a multipointed dagger of flame, suggesting the harsh side to his character. The knight's dagger or* ***knight of daggers*** *depicts a young man dressed in armor and flowing cape standing at the top of a mountain peak. He holds aloft a large banner*


THE FOOL
I
The Magician
II
THE HIGH PRIESTESS
IV
The EMPEROR
V
THE HIEROPHANT
VII
THE CHARIOT
VIII
STRENGTH
IX
THE HERMIT
XII
THE HANGING MAN
BIRTH
XIV
Temperance
XV
Night
Judgement
KING
Knight's
Dagger
6
4
King
CANES
2
Page
cups
10
6
KNIGHT
10
4

Collection of the artist

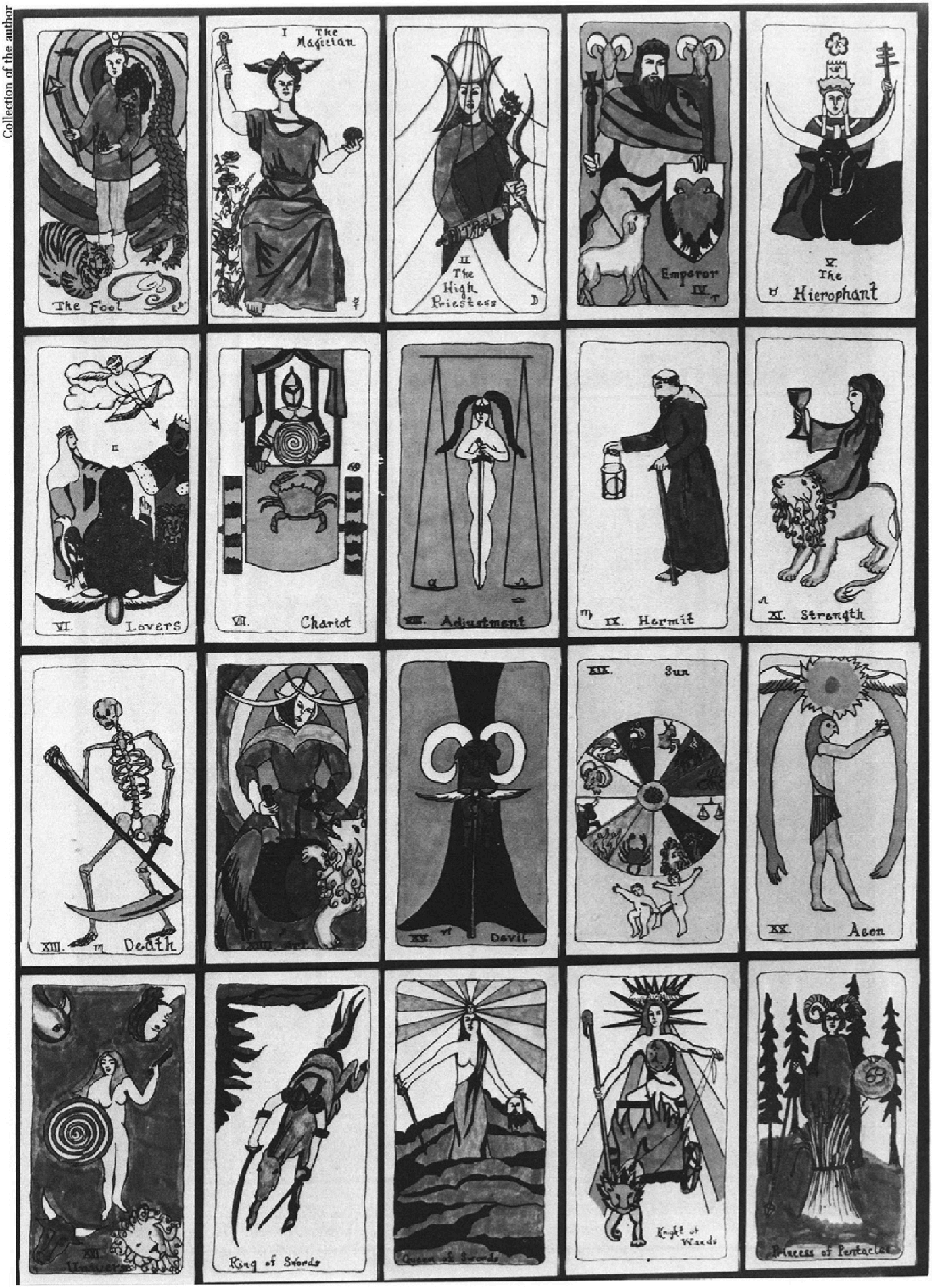
decorated with a white horse and several doves, symbolizing purity and the essence of one's soul. The knight holds a dagger pointed upward toward his higher ideals and he clutches to his chest his plumed helmet while surveying the vast scene below him.

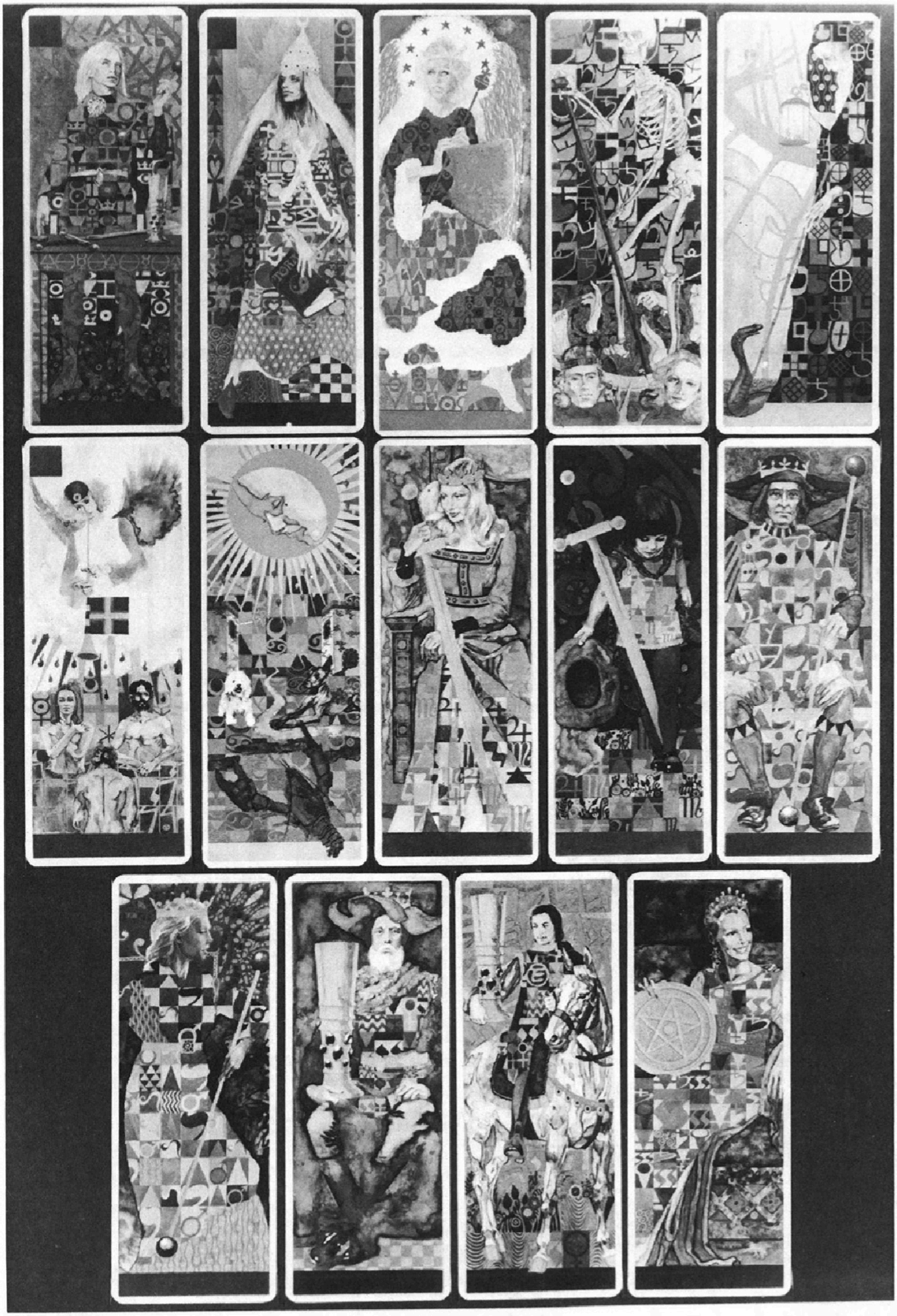
Fourth row: *The* ***six of daggers*** *depicts a woman bearing her own innocence, depicted as a newborn child, and fleeing on a unicycle. The large zero formed by the shape of the wheel suggests a desperate and tumultuous situation, confirmed by the erupting volcano behind her. The woman is perfectly balanced on the unicycle, displaying an agility like that of The Fool, who balances on a tightrope. Numerology suggests six is the number of love, home and family. The* ***four of daggers*** *consists of a stained-glass window depicting a knight with hands clasped to his face in prayer and contemplation. The* ***king of canes*** *shows a lion, suggestive of Leo, with a flaming crown. The cane represents his magical powers, and the salamander, beneath the symbol of man, represents the ability to survive and flourish in the sun and in the midst of hardship and controversy. The ring floating to the right is a reflection of the unseen sun, suggesting the astrological belief that a person born under the sign of Leo is strongly protected by unseen forces. The* ***two of canes*** *depicts one white and one black cane striking at their tips and igniting into flames to work in unison, just as the number 2 suggests partnership. The flames are depicted as roses born of creative design and white lilies nourished by pure thoughts. The* ***page of cups*** *depicts a young man or woman holding a light bulb in one hand and a light switch in the other. Even though the bulb and switch are not connected, light appears as a sign of knowledge and enlightenment. However, the jumping fish suggests the page does not always impart his or her knowledge to others. The deep water represents a sea of psychic awareness, known to the adepts as the* psiconscious, *in which the page abounds. The tulip represents the thoughts and messages growing nearby, which are available to those who seek them.*

Bottom row: *The* ***ten of cups*** *depicts a husband and wife with their two children. The figures are dressed as clowns to denote their uninhibited playfulness. The rainbow and bright clouds signify a promise of happiness. The father easily juggles ten cups over his head. The* ***six of cups*** *shows a young boy and girl playing harmoniously on a grassy knoll; a home appears in the background, behind them like the past. The two children stack the cups and the boy offers the girl the sixth cup, which signifies a loving gift. The* ***knight of gems*** *depicts a fully armored warrior holding aloft his prize of a huge gemstone. The symbol of manhood is shown above his head as he rides across fertile fields recently plowed. The black plume and masked face conceal his identity. The* ***ten of gems*** *is a bearded patriarch who gathers his grandchildren about him. The gems appear as growing fruits on the tree in the background, suggesting a prosperous person. The doorway of the home is graced with a heart within a shield representing a coat of arms. The dove and sun hover on the roof, blessing the home with prosperity, and the door is open for all to share in the good fortune. The* ***four of gems*** *shows a jeweler scrutinizing four large gemstones; he ignores their beauty and is only concerned with their value. Even possessed of such valuable gems, he cannot conceal his miserly nature, revealed by the tatters and patches on his clothing.*

Ollgaard Tarot *The outlines of the figures in this tarot pack were printed on manila paper and then hand-painted by Rita Ollgaard. The edition is limited to one thousand sets and the designs reflect the interpretation of the artist, who fuses traditional imagery with ancient astrological, Egyptian and religious mythology and symbolism.* Top row: *0 The Fool, I the Magician, II The High Priestess, IV Emperor, V The Hierophant.* Second row: *VI Lovers, VII Chariot, VIII Adjustment, IX Hermit, XI Strength.* Third row: *XIII Death, XIIII Art (instead of Temperance), XV Devil, XIX Sun, XX Aeon.* Bottom row: *XXI Universe, king of swords, queen of swords, knight of wands, princess of pentacles.*

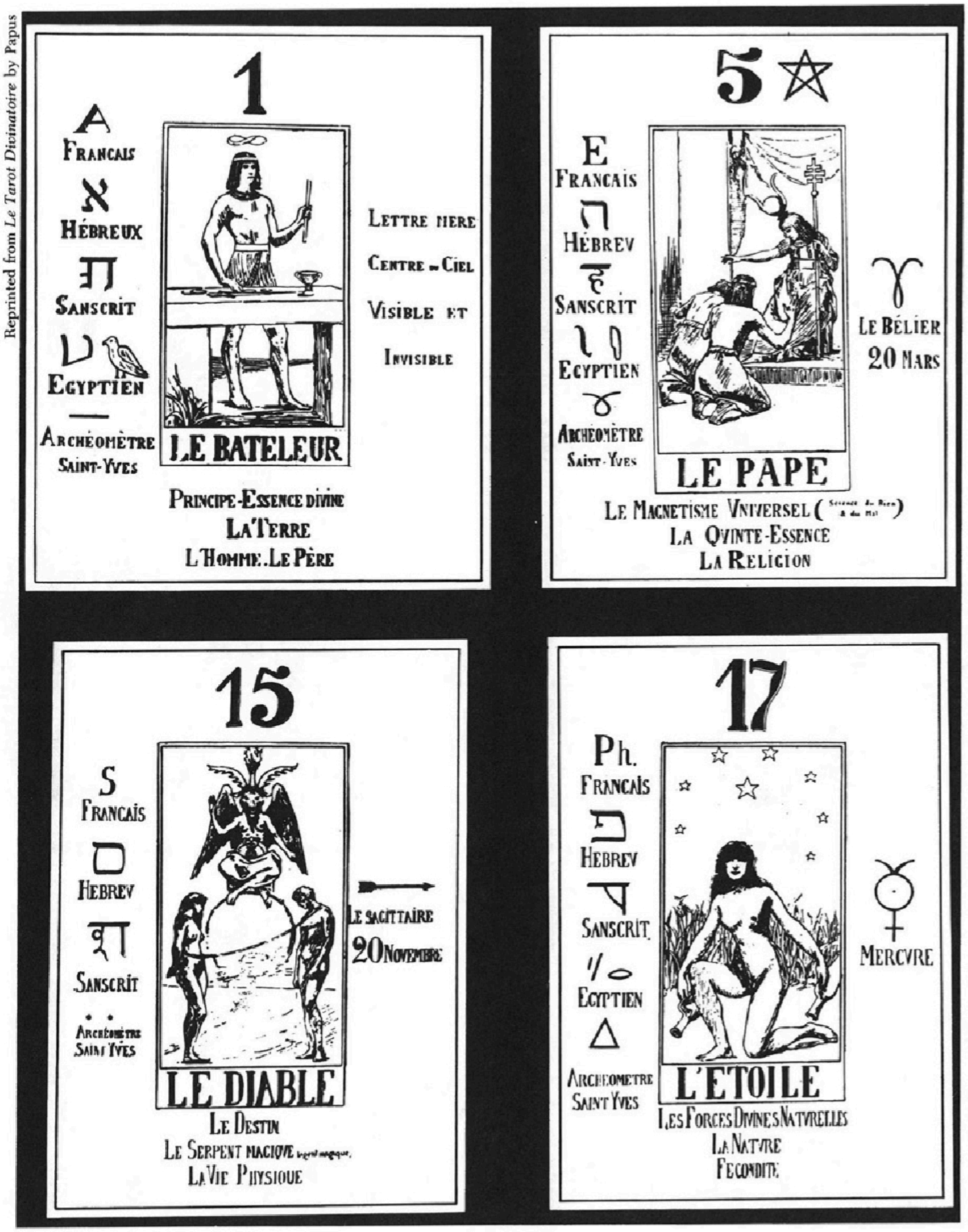
Collection of the author


The Fool
I The Magician
II The High Priestess
Emperor IV
V. The Hierophant
VI. Lovers
VII. Chariot
VIII. Adjustment
IX. Hermit
XI. Strength
XIII. Death
XIIII Art
XV. Devil
XIX. Sun
XX. Aeon
XXI Universe
King of Swords
Queen of Swords
Knight of Wands
Princess of Pentacles



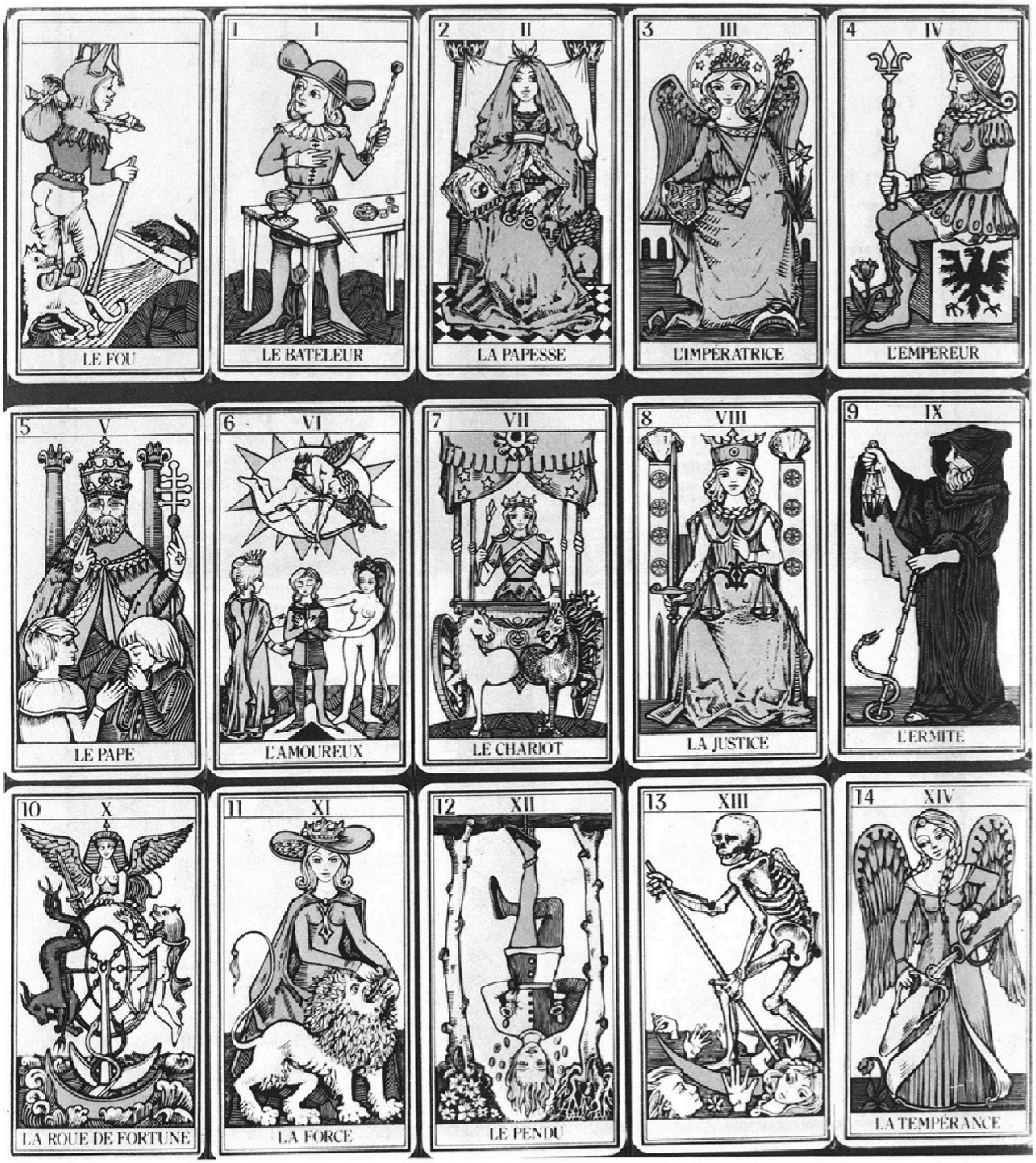
Collection of Enrique Ortega

Ortega Tarot *Designs from an unpublished tarot deck. Elongated cards by Spanish artist Enrique Ortega are based upon original watercolors.* Top row: *The Magician, The High Priestess, The Empress, Death, The Hermit.* Middle row: *Judgment, The Moon, queen of swords, page of swords, king of staves.* Bottom row: *queen of staves, king of cups, knight of cups, queen of coins.*


1
A
Francais
Hébreux
Sanscrit
Egyptien
Archéomètre
Saint-Yves
Le Bateleur
Lettre mere
Centre du Ciel
Visible et
Invisible
Principe-Essence divine
La Terre
L'Homme. Le Père
5
E
Francais
Hébrev
Sanscrit
Egyptien
Archeomètre
Saint-Yves
Le Pape
Le Bélier
20 Mars
Le Magnetisme Vniversel
La Qvinte-Essence
La Religion
15
S
Francais
Hebrev
Sanscrit
Archéomètre
Saint Yves
Le Diable
Le Sagittaire
20 Novembre
Le Destin
Le Serpent Magiqve
La Vie Physique
17
Ph.
Francais
Hebrev
Sanscrit
Egyptien
Archeometre
Saint Yves
L'Etoile
Mercvre
Les Forces Divines Natvrelles
La Natvre
Fecondite

Reprinted from *Le Tarot Divinatoire* by Papus

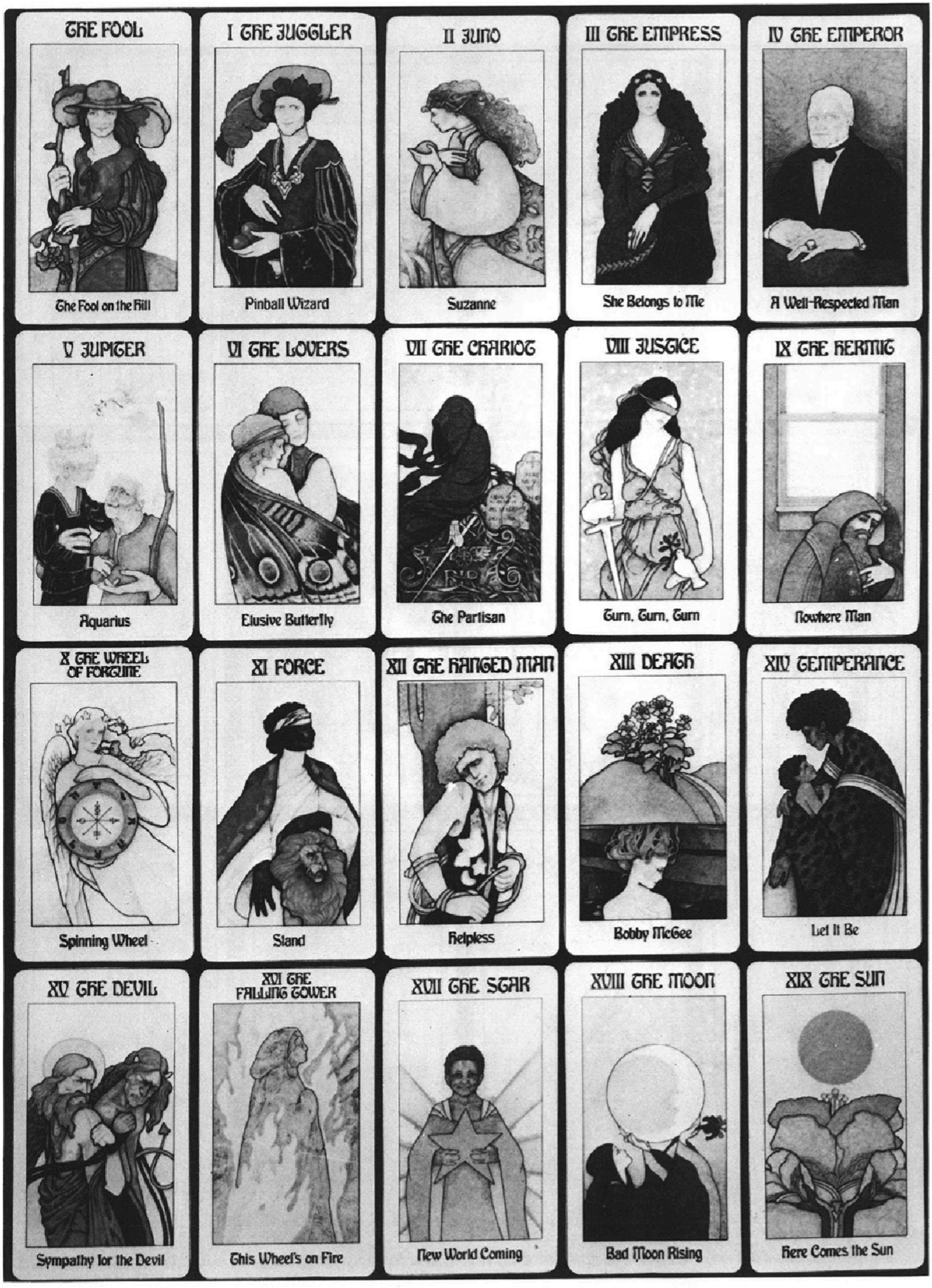
Papus Tarot *Four cards from the Major Arcana series designed by Gabriel Goulinat and illustrated in* Le Tarot Divinatoire, *published in 1909. Each card contains, at top, an Arabic number; the left side of each card has French, Hebrew and Sanskrit letters, the right side of each card contains astrological signs, associations and dates, and the bottom of each card includes title of card and interpretation. Papus (and Eliphas Lévi) believed The Fool is properly placed as card number 21, between Judgment and The World, instead of at the beginning of the deck.*


LE FOU
1 I
LE BATELEUR
2 II
LA PAPESSE
3 III
L'IMPÉRATRICE
4 IV
L'EMPEREUR
5 V
LE PAPE
6 VI
L'AMOUREUX
7 VII
LE CHARIOT
8 VIII
LA JUSTICE
9 IX
L'ERMITE
10 X
LA ROUE DE FORTUNE
11 XI
LA FORCE
12 XII
LE PENDU
13 XIII
14 XIV
LA TEMPÉRANCE

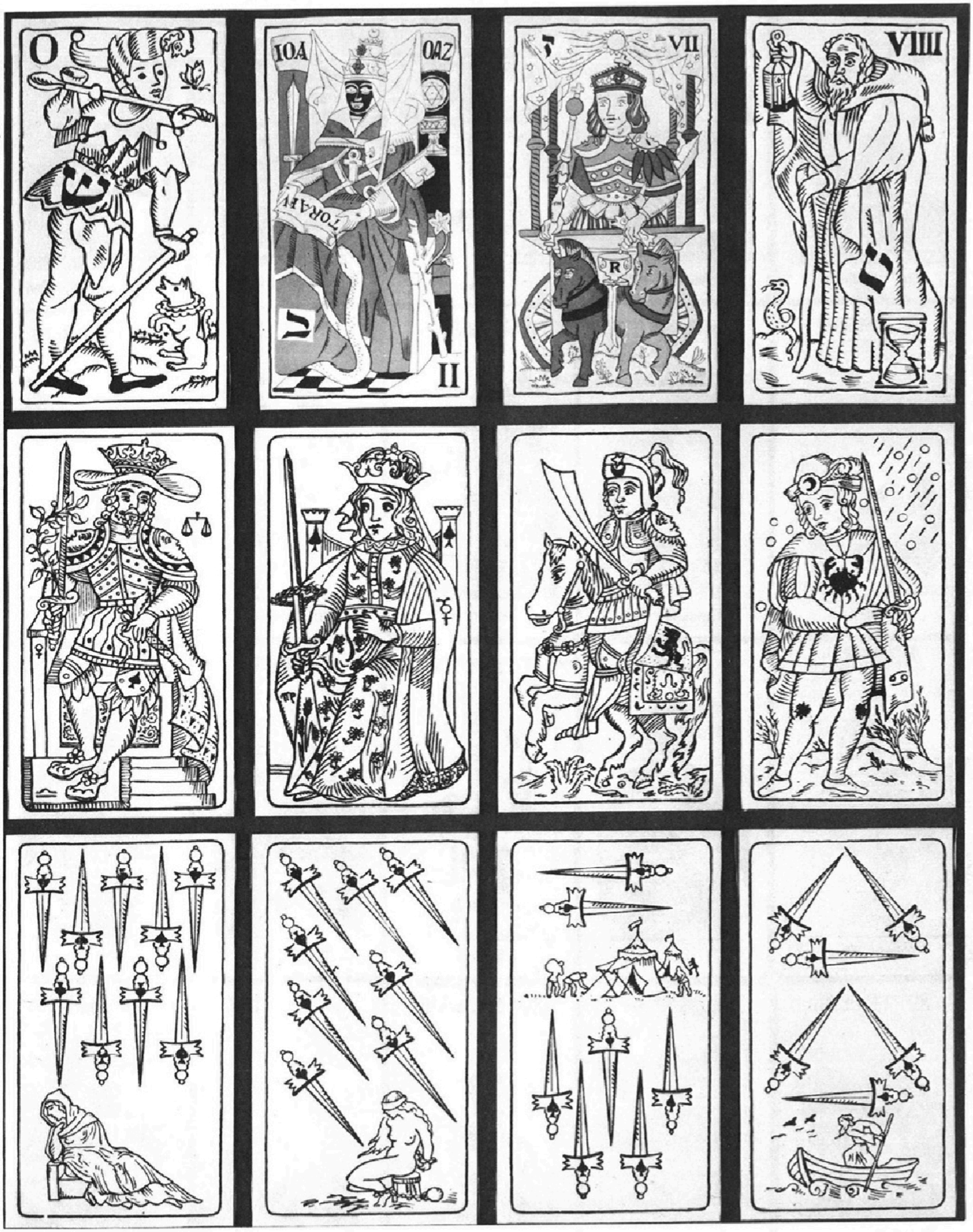
Collection of the author

Pastor Tarot *Designed and published by Edouard Pastor, Paris. The twenty-two Major Arcana cards are titled in French; the number of each card appears in both Arabic and Roman numerals in a panel at the top of each card. The figures in some of the cards are almost lifelike, the facial expressions docile and attractive, such as that of The Empress. The pip cards have standard American faces.*

Collection of the author


THE FOOL
The Fool on the Hill
I THE JUGGLER
Pinball Wizard
II JUNO
Suzanne
III THE EMPRESS
She Belongs to Me
IV THE EMPEROR
A Well-Respected Man
V JUPITER
Aquarius
VI THE LOVERS
Elusive Butterfly
VII THE CHARIOT
The Partisan
VIII JUSTICE
Turn, Turn, Turn
IX THE HERMIT
Nowhere Man
X THE WHEEL OF FORTUNE
Spinning Wheel
XI FORCE
Stand
XII THE HANGED MAN
Helpless
XIII DEATH
Bobby McGee
XIV TEMPERANCE
Let It Be
XV THE DEVIL
Sympathy for the Devil
XVI THE FALLING TOWER
This Wheel's on Fire
XVII THE STAR
New World Coming
XVIII THE MOON
Bad Moon Rising
XIX THE SUN
Here Comes the Sun

Pop/Rock Tarot Calendar *Published 1972 by Scholastic Book Services, New York. The cards were designed by Julia Noonan with accompanying text by Julia Remine Piggin. Card titles are from songs popular in the 1960s and 1970s.*



Reprinted from *The Painted Caravan* by Basil Ivan Rakoczi

Rakoczi Tarot *Four untitled Major Arcana cards, four court cards and four pip cards by Basil Ivan Rakoczi, author of* The Painted Caravan.

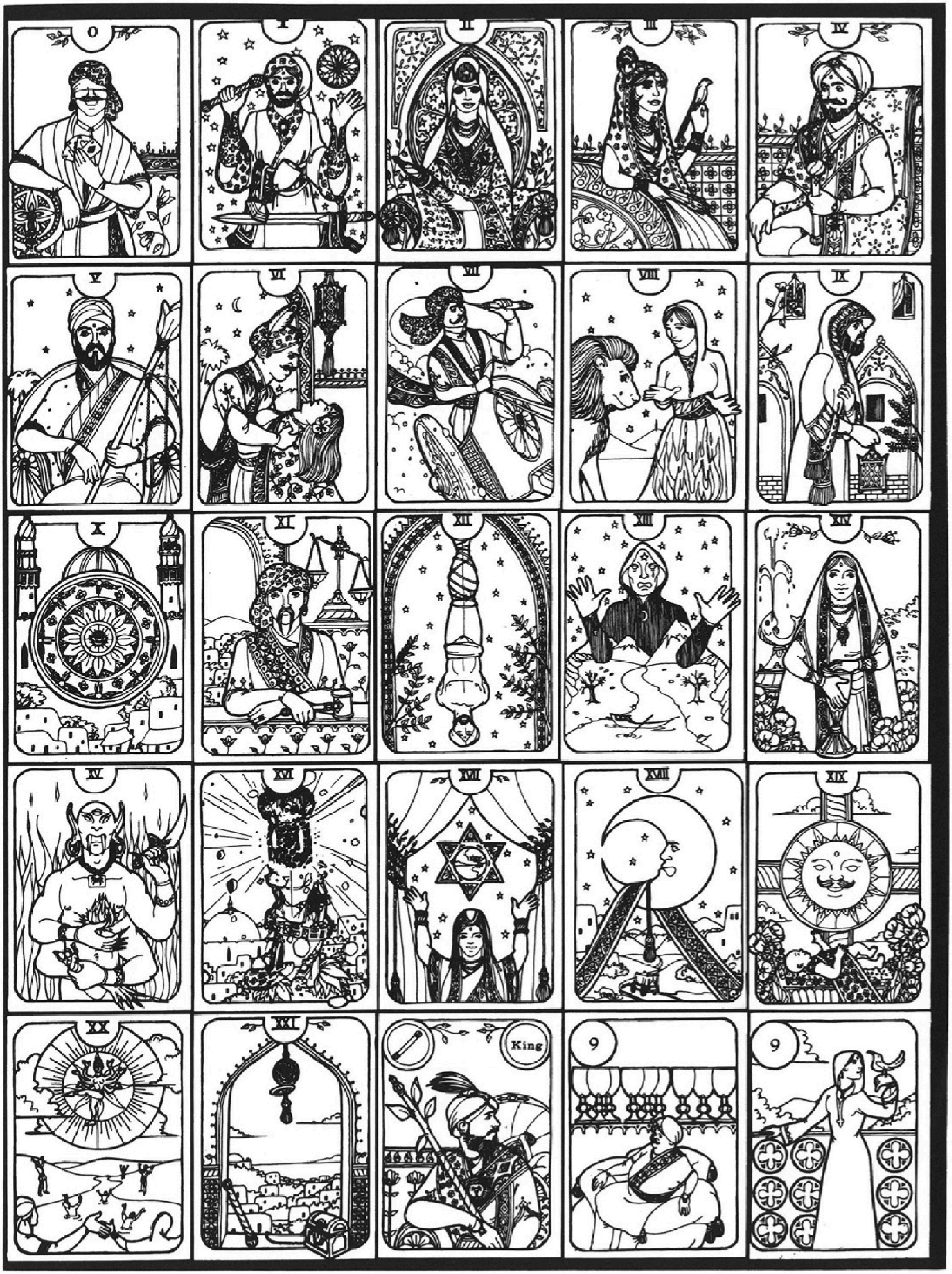
Top row: ***0 The Fool*** *card depicts a begging caravan dog with a butterfly fluttering overhead. The Fool's trouser leg is torn and the Hebrew letter Shin appears on his garment. He holds a pack or butterfly net on a stick and his cap is topped in front with a rooster.* ***II The High Priestess*** *has three of the four suit signs—a sword, a coin, a cup—visible on* *the pillars of her throne, from which hang a veil; the pillars are named Jachin* (Ioa *from Joakim) and Boaz* (Oaz), *representing severity and mercy, discipline and love. She wears a white wimple with three gold tiers topped with a gold crescent; across her breast hangs a large Egyptian ankh or Cross of Life, on her lap rests the book of the Torah and across her left arm she holds two large keys while a serpent rises toward her. Against her throne a branchless tree limb rests from which grows a flower and a leaf.* ***VII The Chariot*** *depicts a youthful king or prince with a heavy crown topped by small gold beads and a gold cross. The charioteer wears a brazen breastplate embossed at the shoulders with human heads. In his right hand he holds an ornate scepter topped by a globe and cross, and in his left hand he hides a double-edged sword behind his arm. The chariot is drawn by two horses and at the top a large canopy decorated with repeating six-pointed stars is supported by four posts. The single initial "R" on the cup between the horses represents Rakoczi. At the upper left of the card is the Hebrew letter* Zain. ***VIIII The Hermit*** *is a venerable old man who walks with the aid of a staff and holds aloft a lantern with a lit candle. A snake sits nearby upon a rock and at the Hermit's feet is an hourglass. The Hebrew letter* teth *appears on his long robe.*

Middle row: *The* ***king of swords*** *depicts a man of regal stature sitting upon his throne; his crown has a wide brim in the form of a figure eight and from his upright sword emerges a leafy vine. He is dressed in a breastplate with shoulder epaulets of human faces. On his kneeplate is a spade, sign of his suit, and behind him appear the scales of justice. The crowned* ***queen of swords*** *rests the hilt of her upraised sword against her knee; the long sword is encircled by a small wreath. Her long garment is decorated with a floral pattern. On the two pillars of her throne appear the signs of her suit and on her cape is the symbol of a cross topped with a winged globe, which also appears, without the wings, on the right arm of the king's throne. The* ***knight of swords*** *is dressed in full armor and holds a large sword. His headpiece is decorated with both a five-pointed star and a crescent moon, and the horse's caparison contains a regal lion on its hind legs. The* ***page of swords*** *stands in the countryside unaware of the droplets of rain or snow. A large crab decorates the front of his cape.*

Bottom row: *The* ***nine of swords*** *depicts a seated woman in sorrow. The* ***eight of swords*** *depicts a blindfolded nude woman seated on a stool with hands tied behind her back and her ankles bound by a ball and chain. The* ***seven of swords*** *shows a group of men striking camp. The* ***six of swords*** *shows a man maneuvering a small boat with a pole.*

Ravenswood Eastern Tarot *The designs by R. Dirk Dykstra are based upon basic Waite symbolism and they incorporate East Indian and Persian decorations from the mid-nineteenth century. The designation "Ravenswood" derives from a Wiccan coven in Iowa of which the artist was originally a member. The cards do not contain titles; the Major Arcana are Roman numbered and the Minor Arcana contain Arabic numbers. The cards were issued in a limited edition of one hundred sets signed by the artist.*

Top row: **0 The Fool** *depicts a blindfolded fool who wears a vagabond turban and a* peshwaz, *an Indian garment open down the front. He holds four aces while he leans against a gambling wheel, suggesting that he takes chances without trying to control his destiny and that he enters the future without hesitation or concern for the consequences.* **I The Magician** *is a self-portrait of the artist dressed in a* farajiygat, *a long coat with wide sleeves worn by Indian judges and scholars. The brooch attached to his garment shows a moon eclipsing the sun as a symbol of the dichotomy of male and female mystical elements. The stars scattered in the background signify the presence of magical influences. The four suit symbols—sword, baton, chalice and coin—appear in the card.* **II The High Priestess** *sits upon an ornate brocade throne of magical stars. A* dupatta, *or long flowing headdress, is draped over her head. Her robe is decorated with five-pointed stars and her sash is embroidered with pomegranates. On her forehead appears a star topped by an inverted crescent moon, symbol of the moon goddess. She carefully holds the Torah in her lap.* **III The Empress** *wears around her head an embroidered* dupatta *decorated with a peacock. The strands of pearls signify her wealth and the crescent moon with a star on her forehead covers her caste mark. She holds a fan on her lap and a parrot or parakeet, popular with Indian nobility. She sits on an ornate chair with half rounded arms and in the background is a tile wall with floral*


0
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI
King
9
9

Collection of the artist

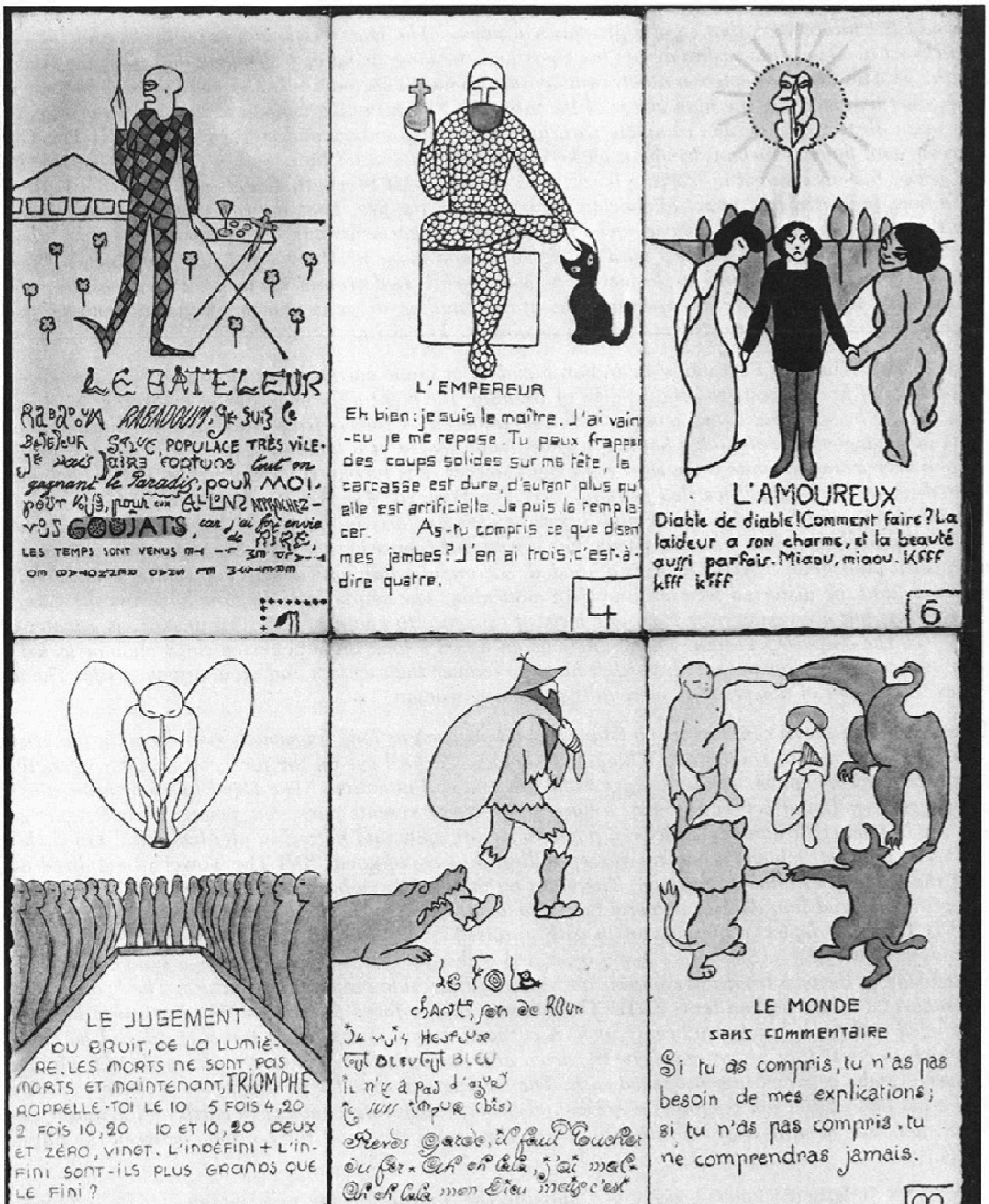
pattern. **IV The Emperor** *is a bearded and moustached figure who wears a regal turban held together with a string of pearls. A jeweled decoration hangs from his neck and the red caste mark on his forehead signifies the aristocracy. He wears a simple linen shirt and* dhoti *or plain trousers, and around his shoulders are several embroidered sashes. He sits on a throne of brocaded silk decorated with five-pointed stars and he holds a large baton. The tile wall indicates he is in the same room as The Empress.*

Second row: **V The High Priest** *wears a turban and holds a flowering baton, symbol of life. He sits in an ornate chair whose armrests contain stars that signify his mystical power. The High Priest is a regal figure and the caste mark on his forehead is white. The wide sashes across his chest and the long string of pearls hanging from the baton signify his great wealth.* **VI The Lovers** *depicts a nineteenth-century romantic melodrama. The male is an aristocrat dressed as a member of the court and wearing the high collar of the military. The swooning woman wears a lotus or lily. The setting of this card is in an alcove off a garden complete with faintly glowing lantern and crescent moon.* **VII The Chariot** *shows a military warrior with flowing turban driving a wickerwork chariot followed by a trail of dust. The warrior brandishes a large-handled whip, but his interest in warring is solely as a sport.* **VIII Strength** *depicts a young woman sharing her strength with a lion, indicated by her act of sharing the warmth of the fire. That she is a woman of high nobility is designated by the caste mark on her forehead, yet she wears simple garments and only a small ornament around her neck. The lion is seen as an intelligent beast with a long snout and mane neatly combed.* **IX The Hermit** *wears a* farajiygat *with embroidered border and large sleeves. A tassle sash is tied around his waist. He carries an ornate lantern for both guidance and identification. The open window of the building suggests that much that is unknown awaits discovery by those who are willing to seek out hidden or obscure knowledge.*

Third row: **X The Wheel of Fortune** *is an Indian mandala or circle encompassing an open eye. The decorative panel of eight winged balls of fire suggests the eight paths of Buddha, the eight different ways of achieving spiritual knowledge and perfection. In the background is one mosque with two minarets or towers from which a muezzin summons the Sudra to prayer.* **XI Justice** *depicts a male judge holding a gavel while seated at a table in front of a balance scale. He wears a half-sleeved robe over a simple white linen shirt with tight sleeves. His turban is loosely bound in the back and he wears two embroidered sashes and a small jeweled pendant.* **XII The Hanged Man** *is a Hindu mystic tied and suspended by both legs. His hands are tied behind his back and a cloth is wrapped around his waist. Though the posture is a traditional form of punishment in India, the mystic has a peaceful expression on his face, suggesting spiritual suspension rather than physical punishment.* **XIII Death** *is a hooded, sorrowful figure with a teardrop falling from its left eye. The outstretched hands and the distorted face are a pose of mourning. The empty boat diagonally across the Ganges River suggests that death is but a crossing over from one form of existence to another.* **XIV Temperance** *is a water-oriented card symbolized by the dolphin fountain. The young woman wears a long* dupatta *over a short* choli *or jacket. She holds a large chalice and covers the opening with her left hand to temper the excesses and temptations of life. The abundant water nourishes the garden of flowers that surrounds the young woman.*

Fourth row: **XV The Devil** *contains many Chinese symbols such as long fingernails popular with the aristocracy and fangs that represent evil in both Indian and Chinese mythology. A third eye on the forehead signifies strength greater than human power, and the spider necklace suggests ill will and evil intentions. The Devil has four arms; the highest hand holds a dagger, symbol of action and war; a handful of fire represents pure, raw power; a small figure signifies bondage; and the bottom right hand spits licks of flame to signify spite and hatred in physical form. On each arm The Devil wears a wrist bracelet, which reveals his susceptibility to forces of good.* **XVI The Tower** *is a stylized version of a tall minaret at the moment of total destruction. There are no falling figures because the destruction taking place is not of people but of principles and foundations. Several large fronds growing at the base of the minaret indicate the potentiality for rebirth.* **XVII The Star** *depicts a young woman with upraised arms. She is dressed in an ornate* dupatta *with an oval of cloth embroidered with pearls. She wears many brocaded sashes and strands of pearls as a symbol of her wealth. The large six-pointed star of Eastern tradition contains an image of favorable events in the future. The heavy drapes with ornate sashes suggest a large caravan tent.* **XVIII The Moon** *is a sour-faced figure denoting unpleasantness and deception entangled and tempered by an ornate sash. A caravan wagon representing travel is delayed by an ox drinking in a stream, which suggests that progress will be thwarted and plans, including voyages, delayed.* **XIX The Sun** *shows a robust and cheerful baby swathed in a brocaded sash. The smiling sun radiates its warmth and powers of growth onto the child. The cross behind the sun combines a horizontal beam, suggesting bondage to earth and material matters, and a vertical beam, denoting aspirations to spirituality. Thus, the beams represent the tensions between the physical and spiritual worlds.*

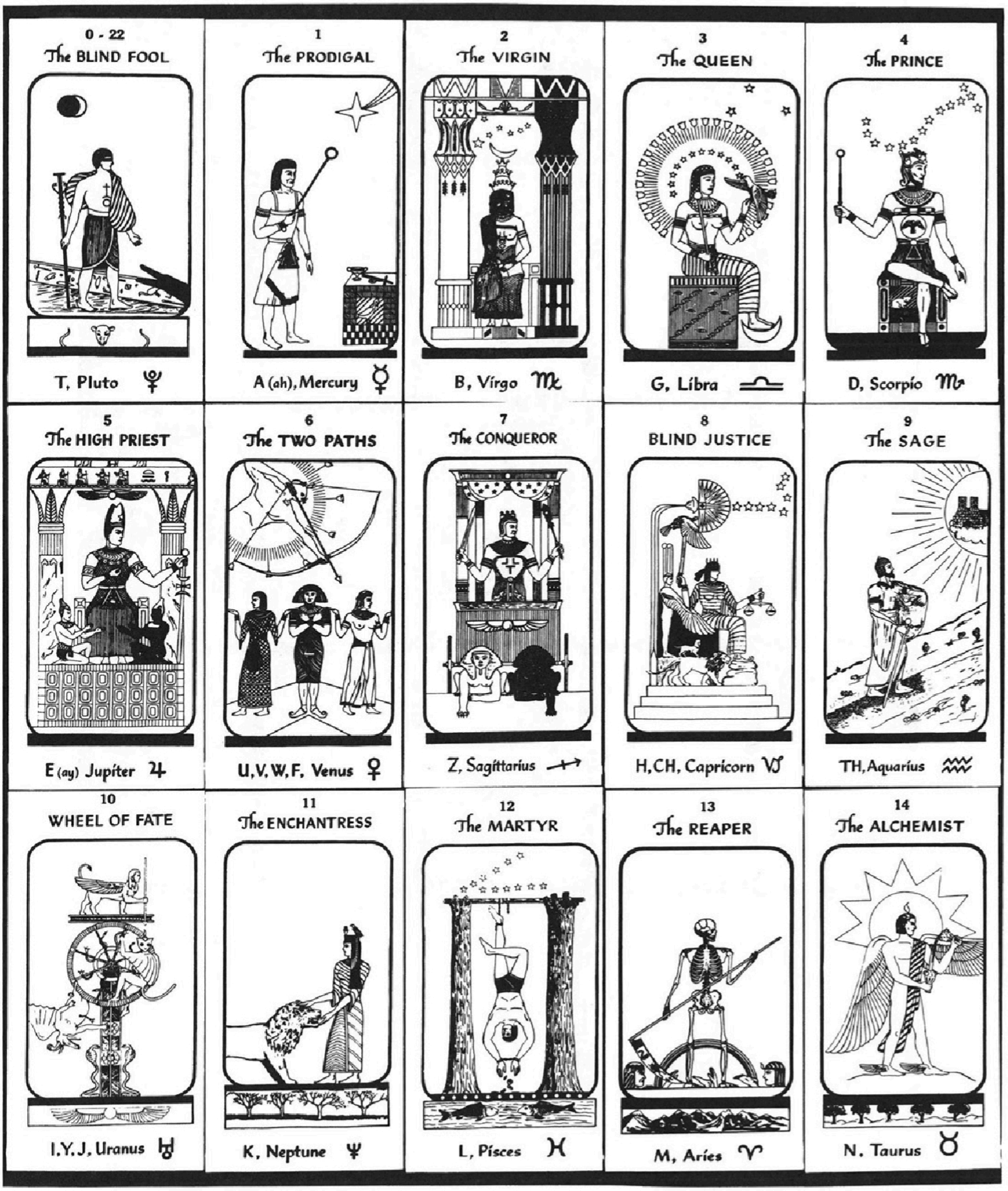
Bottom row: **XX Judgment** *depicts a six-armed Shiva in the typical dancing pose surrounded by a flaming aura or ball of fire. Below, in the Ganges River, persons who have died are rising; living persons who have not yet passed into another state stand along the shore.* **XXI The World** *is a view from an Indian palace. The ocean appears in the distance and an astrolabe hangs from the window arch. On the window sill are a baton and a jewel box with a single string of pearls leading down the sill toward the outdoors, where all the possibilities of life—power, travel, fame, fortune, etc.—await the seeker who will soon begin his journey. The* **king of batons** *holds a flowering rod. He is dressed with many sashes and beads of pearls and he wears a large medallion with a lion's head, the animal of this suit. The large feather in his turban is a Persian motif. The* **nine of chalices** *depicts a prosperous-looking man sitting on a chair of gigantic cushions. The nine cups on the shelf—three groups of three cups each—confirm his prosperous status. The* **nine of coins** *depicts a wealthy woman dressed informally and standing in the sanctuary of her garden. She wears a long, hooded gown or* farajiygat *and stares intently at a bird of fantasy, suggesting that wealth, while sometimes confining, also affords great freedom of decision and action.*


LE BATELEUR
Radadoum Rabadoum, je suis le bateleur, populace très vile. Je vais faire fortune tout en gagnant le Paradis, pour MOI, pour vous, pour ... Allons ... vos GOUJATS, car j'ai fort envie de RIRE,
LES TEMPS SONT VENUS
1
L'EMPEREUR
Eh bien : je suis le maître. J'ai vain-cu je me repose. Tu peux frapper des coups solides sur ma tête, la carcasse est dure, d'autant plus qu'elle est artificielle. Je puis la rempla-cer. As-tu compris ce que disent mes jambes? J'en ai trois, c'est-à-dire quatre.
4
L'AMOUREUX
Diable de diable! Comment faire? La laideur a son charme, et la beauté aussi parfois. Miaou, miaou. Kfff kfff kfff
6
LE JUGEMENT
DU BRUIT, DE LA LUMIÈ-RE. LES MORTS NE SONT PAS MORTS ET MAINTENANT, TRIOMPHE RAPPELLE-TOI LE 10 5 FOIS 4, 20 2 FOIS 10, 20 10 ET 10, 20 DEUX ET ZÉRO, VINGT. L'INDÉFINI + L'IN-FINI SONT-ILS PLUS GRANDS QUE LE FINI ?
20
Le Fole
chant, son de Roum
Je suis heureux
tout bleu tout bleu
il n'y a pas d'azur
je suis impur (bis)
Prenez garde, il faut toucher du fer. Ah ah cela, j'ai mal. Ah ah cela mon Dieu mais c'est bien drôle tout de même.
21
LE MONDE
sans commentaire
Si tu as compris, tu n'as pas besoin de mes explications; si tu n'as pas compris, tu ne comprendras jamais.
22

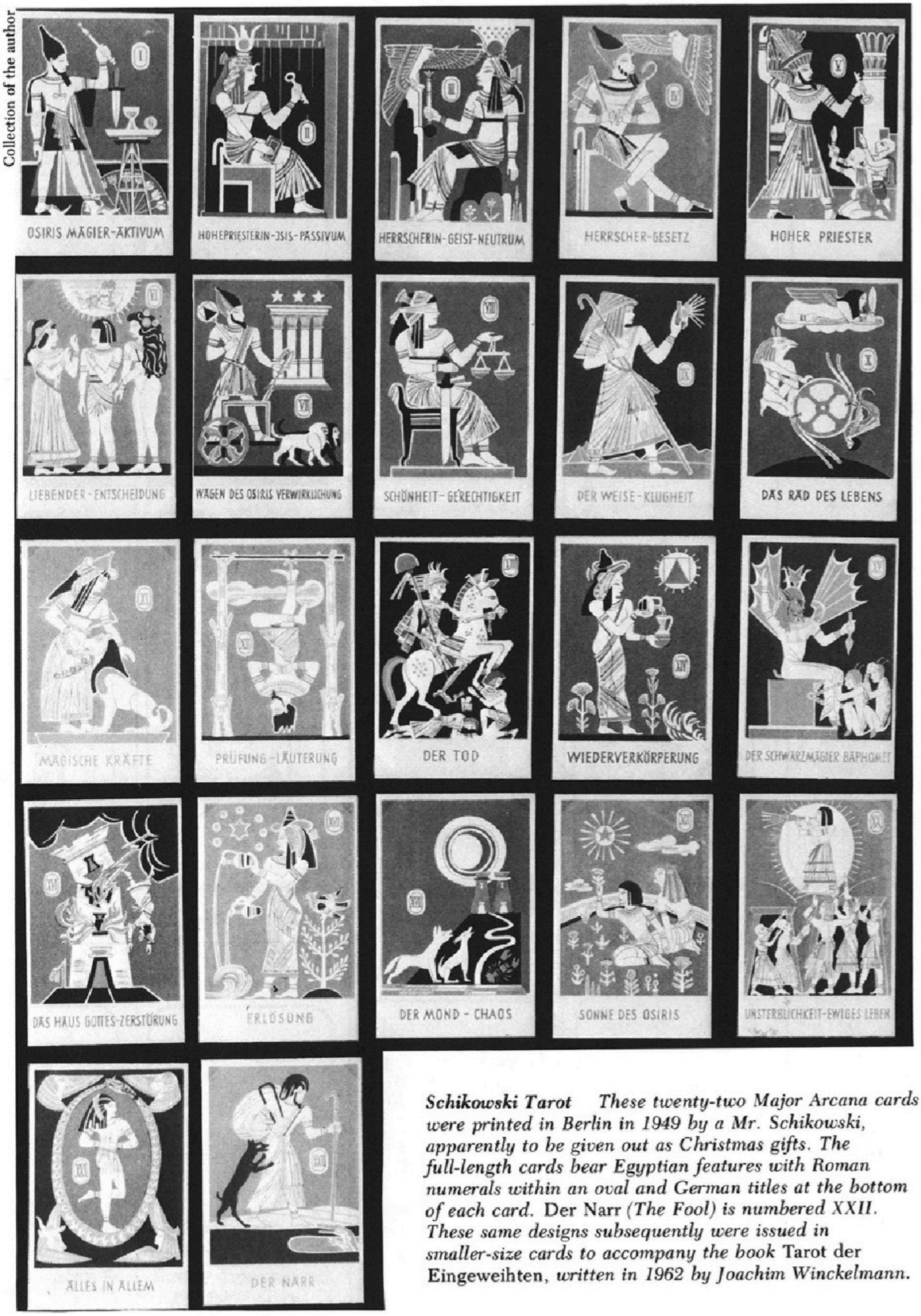
Collection of the author

Le Taro Sacerdotal *The twenty-two hand-painted Major Arcana cards of this oversized Sacerdotal tarot form part of a looseleaf book issued in 1951 by Henri Durville fils, Paris. Some of the pictures are erotic. The designs and explanations were completed by Lucien Laforge and André Godi.* Top row: 1 Le Bateleur *(The Magician),* 4 L'Empereur *(The Emperor),* 6 L'Amoureux *(The Lovers),* Bottom row: 20 Le Jugement *(Judgment),* 21 Le Fole *(The Fool),* 22 Le Monde *The World).*

Collection of the author


0 - 22
The BLIND FOOL
T, Pluto ♇
1
The PRODIGAL
A (ah), Mercury ☿
2
The VIRGIN
B, Virgo ♍
3
The QUEEN
G, Libra ♎
4
The PRINCE
D, Scorpio ♏
5
The HIGH PRIEST
E (ay) Jupiter ♃
6
The TWO PATHS
U, V, W, F, Venus ♀
7
The CONQUEROR
Z, Sagittarius ♐
8
BLIND JUSTICE
H, CH, Capricorn ♑
9
The SAGE
TH, Aquarius ♒
10
WHEEL OF FATE
I. Y. J. Uranus ♅
11
The ENCHANTRESS
K, Neptune ♆
12
The MARTYR
L, Pisces ♓
13
The REAPER
M, Aries ♈
14
The ALCHEMIST
N. Taurus ♉

Sacred Egyptian Tarot *The twenty-two Major Arcana cards of this Egyptian tarot were issued in 1949 by John H. Dequer. Although the inconography of these cards resembles the Church of Light tarot cards (page 240), there are distinct differences in the details of design. A full description of these cards is included in the book* Arrows of Light, *written and published by John H. Dequer in 1930.*


OSIRIS MAGIER-AKTIVUM
HOHEPRIESTERIN-ISIS-PASSIVUM
HERRSCHERIN-GEIST-NEUTRUM
HERRSCHER-GESETZ
HOHER PRIESTER
LIEBENDER-ENTSCHEIDUNG
WAGEN DES OSIRIS VERWIRKLICHUNG
SCHÖNHEIT-GERECHTIGKEIT
DER WEISE-KLUGHEIT
DAS RAD DES LEBENS
MAGISCHE KRÄFTE
PRÜFUNG-LÄUTERUNG
DER TOD
WIEDERVERKÖRPERUNG
DER SCHWARZMAGIER BAPHOMET
DAS HAUS GOTTES-ZERSTÖRUNG
ERLÖSUNG
DER MOND - CHAOS
SONNE DES OSIRIS
UNSTERBLICHKEIT-EWIGES LEBEN
ALLES IN ALLEM
DER NARR

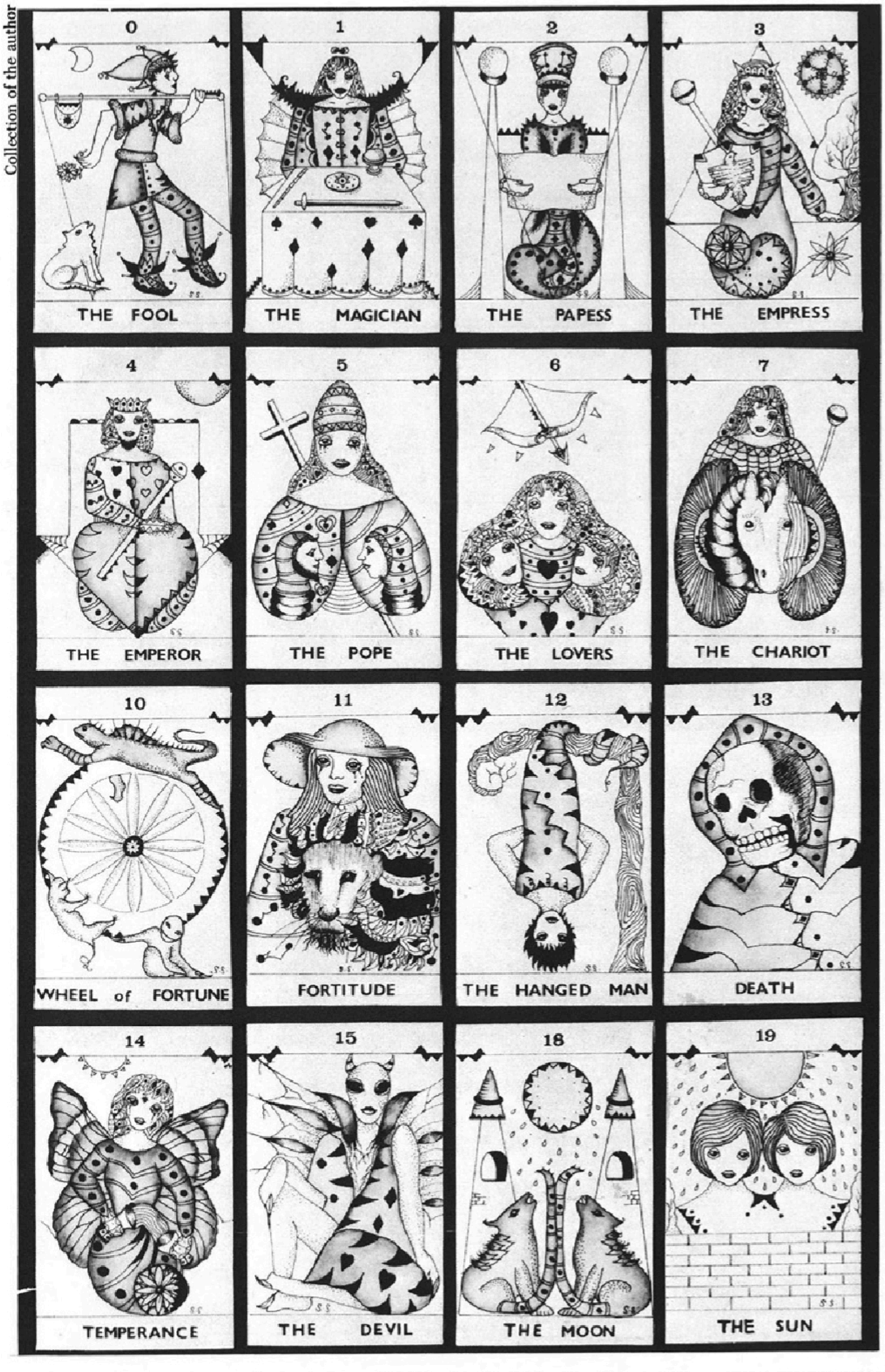
Collection of the author

Schikowski Tarot *These twenty-two Major Arcana cards were printed in Berlin in 1949 by a Mr. Schikowski, apparently to be given out as Christmas gifts. The full-length cards bear Egyptian features with Roman numerals within an oval and German titles at the bottom of each card.* Der Narr *(The Fool) is numbered XXII. These same designs subsequently were issued in smaller-size cards to accompany the book* Tarot der Eingeweihten, *written in 1962 by Joachim Winckelmann.*

Scott Major Arcana Cards *Stylized pen-and-ink line drawings by Sarah Scott depict the twenty-two Major Arcana cards with insects and animals. Other cards contain reptiles and are meant to represent evil. Suit symbols of spades, clubs, hearts and diamonds are occasionally interwoven into the artwork of the card. The designs are drawn in black ink and watercolored by hand.*

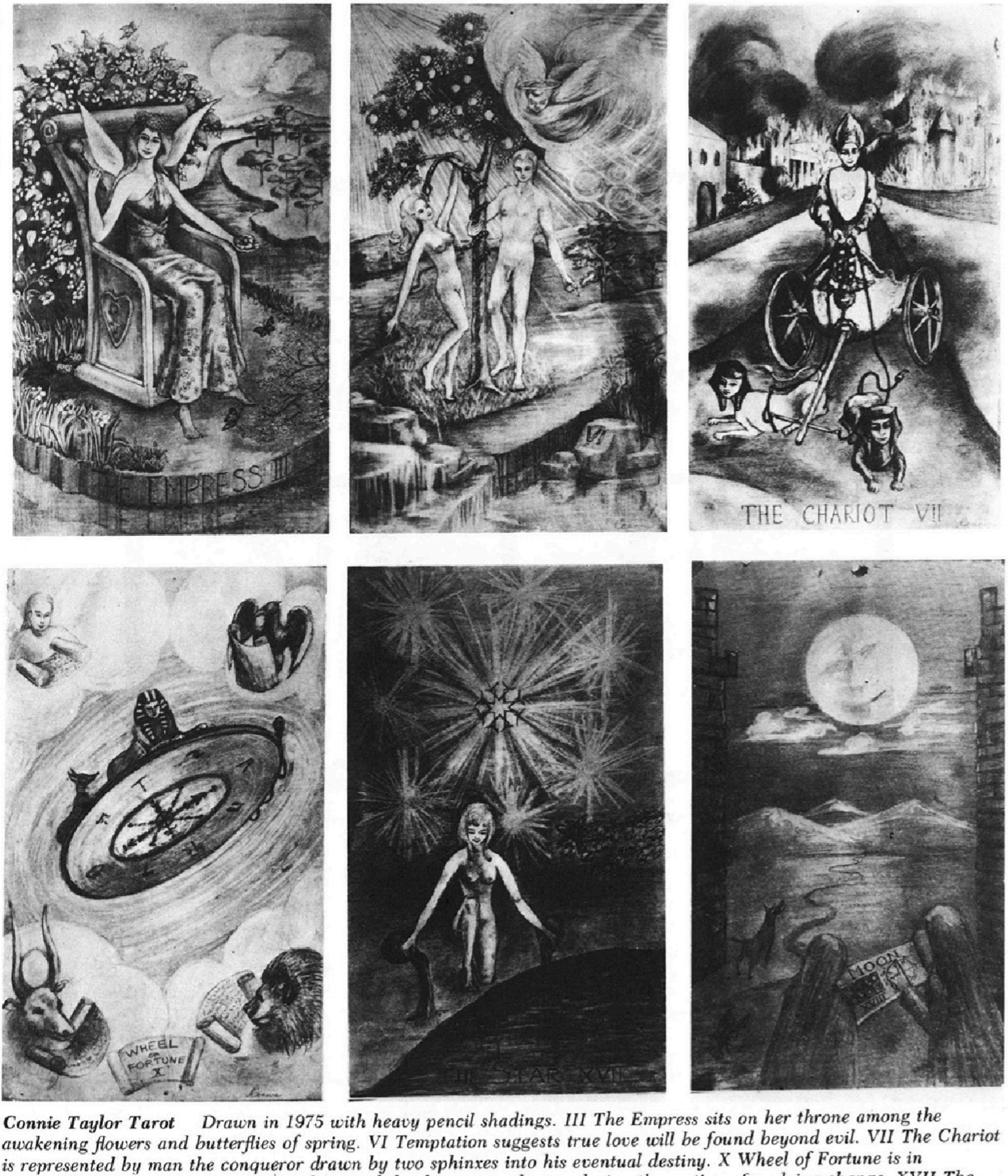
Top row: *0 The Fool has a dog sitting at his feet. 1 The Magician has bat wings and stands before a table covered with a cloth bearing the motif of spades, clubs, hearts and diamonds. 2 The Papess wears a toy soldier headdress. She*

Collection of the author

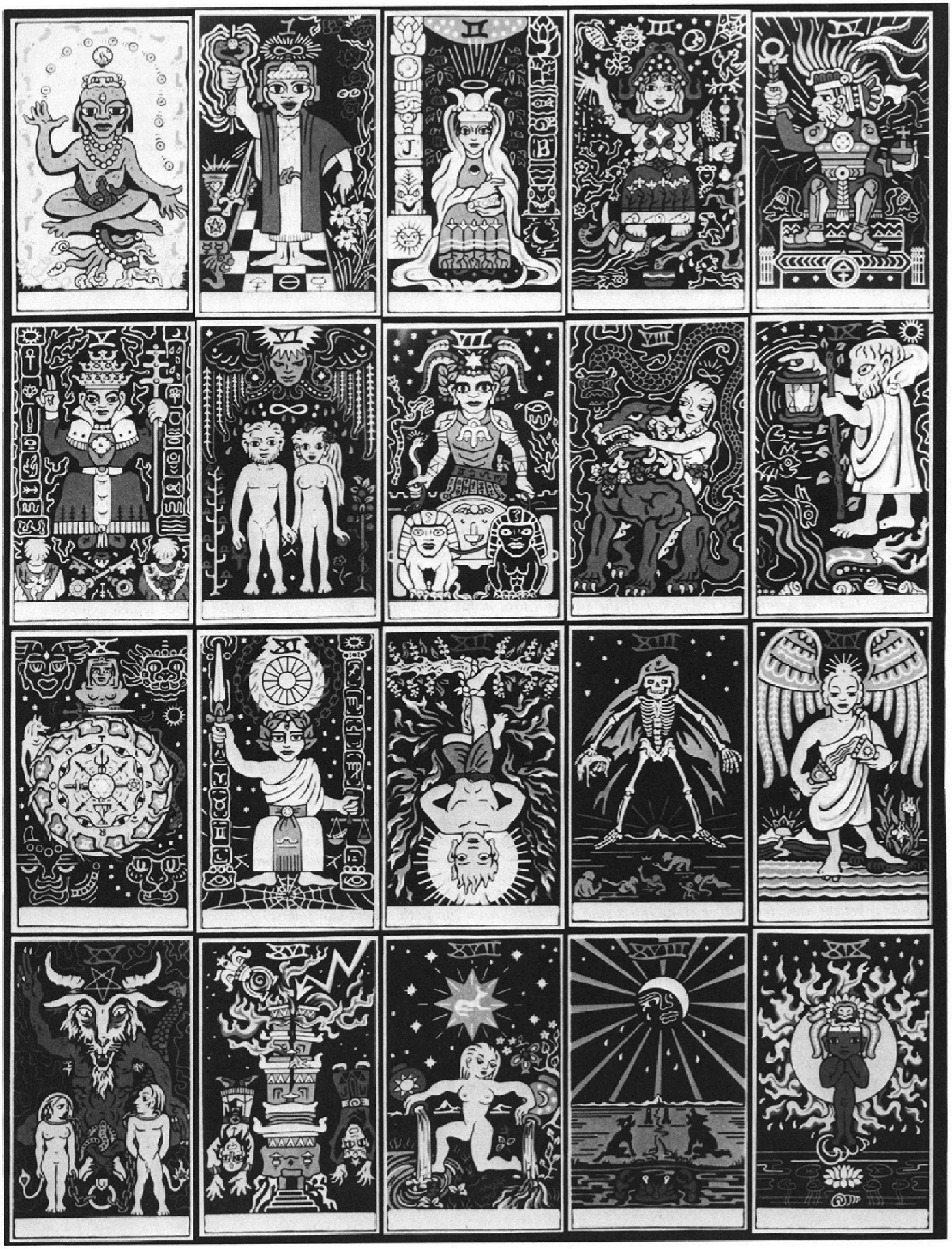

0
THE FOOL
1
THE MAGICIAN
2
THE PAPESS
3
THE EMPRESS
4
THE EMPEROR
5
THE POPE
6
THE LOVERS
7
THE CHARIOT
10
WHEEL of FORTUNE
11
FORTITUDE
12
THE HANGED MAN
13
DEATH
14
TEMPERANCE
15
THE DEVIL
18
THE MOON
19
THE SUN

sits between two tapered posts topped by a globe and holds the holy book of knowledge. 3 The Empress holds a shield bearing an eagle. To her left is a tree symbolizing her love of the outdoors. Second row: *4 The Emperor wears his regal crown and sits upon his throne. 5 The Pope wears the papal tiara and in the background appears a cross. 6 The Lovers depicts Cupid's bow hovering above three figures. 7 The Chariot shows a female warrior whose chariot is drawn by a horse with a large mane.* Third row: *10 Wheel of Fortune depicts a twelve-spoked wheel supported by a strange creature, half male and half female; a second creature hangs onto the bottom of the wheel and a lizard crawls on top. 11 Fortitude is a woman with a wide-brimmed hat and a large lion. 12 The Hanged Man depicts an evil form with cobra torso. 13 Death is a skeleton dressed in a snake-like chain.* Bottom row: *14 Temperance is shown as the metamorphosis of a butterfly from its former caterpillar self. 15 The Devil is a sinister figure with bat wings and snake skin. 18 The Moon depicts two boars between two tapered towers. 19 The Sun shows a young man and woman, identical except for the coloring of their hair, standing beneath a flaming-rayed sun and behind a brick wall.*

Collection of Connie Taylor



Connie Taylor Tarot *Drawn in 1975 with heavy pencil shadings. III The Empress sits on her throne among the awakening flowers and butterflies of spring. VI Temptation suggests true love will be found beyond evil. VII The Chariot is represented by man the conqueror drawn by two sphinxes into his eventual destiny. X Wheel of Fortune is in perpetual motion in outer space; a sphinx and dog hang onto the top during the motion of evolving change. XVII The Star depicts a nude woman pouring water from two urns. XVIII Moon depicts two persons in a desolate area studying the cycles of the moon from an astrological chart.*


I
II
J
B
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX

Collection of the author

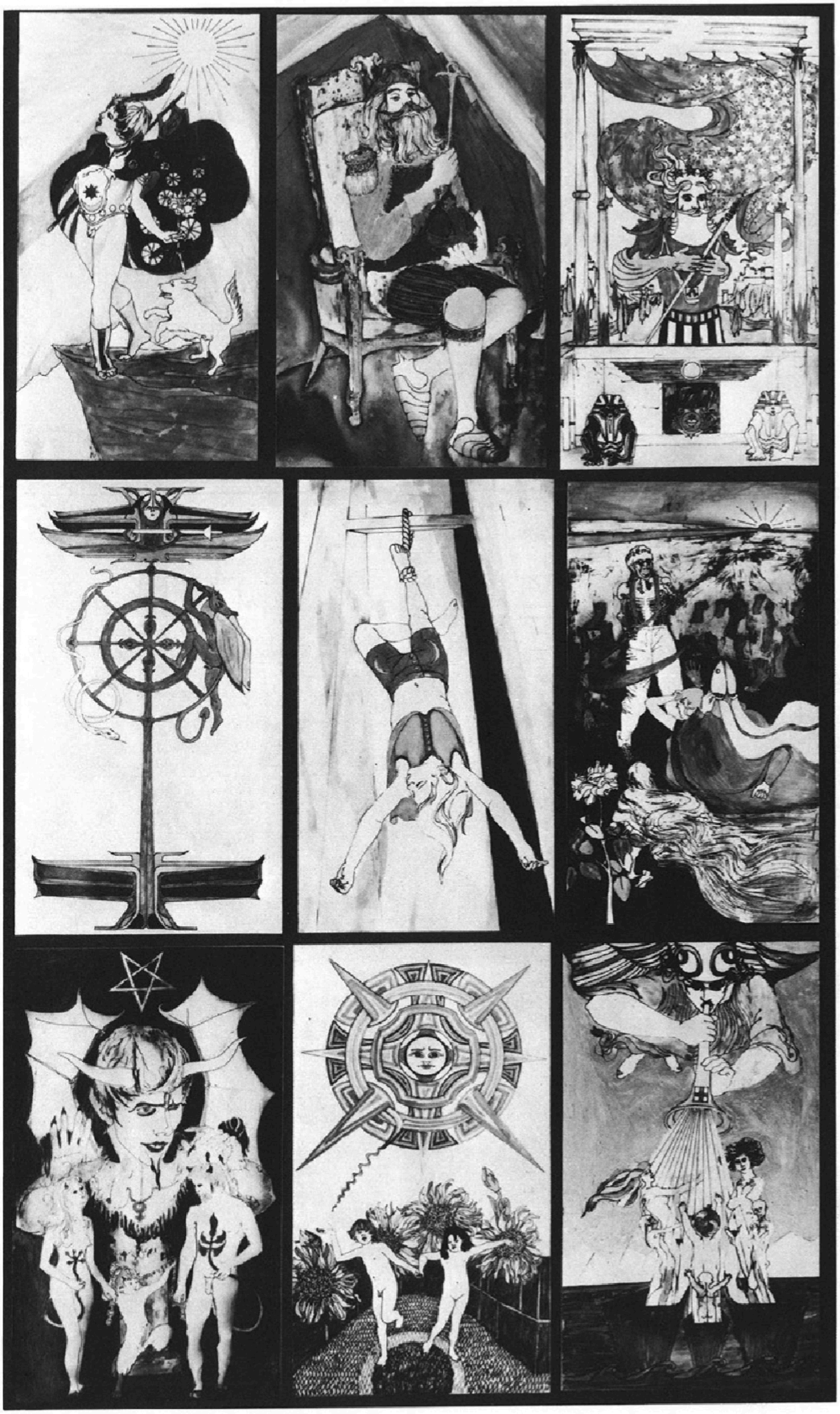
Tellurian Tarot *Designed in 1971 by Flora Beresford while she was living in an ashram in the Himalayas. The card designs in this unpublished deck seek to synthesize concepts from many cultures by using the images of mythology, holy scriptures, temple carvings and paintings, religious ceremonies and sacred teachings of ancient wisdom. The word "Tellurian" was chosen to describe the cards because the symbolism pertains to the whole earth and all its inhabitants.*

Top row: **The Fool** *is surrounded by faint footprints around the edge of the card, which represent the signs of Ometeotl, the invisible surrounding presence; the footprints also represent time and space, and man in the midst of both. The whorl-shape shells at the bottom of the card stand for the cyclic quality of life—birth, growth, decay, destruction, death and resurrection.* **I The Magician** *is surrounded by red roses symbolizing desire, love, the five senses, the subconscious and nature, and white lilies representing abstract thought. With heels together he stands on a checkered pavement signifying light and shadow, and near his feet are the symbols of the great work of the alchemists—sulphur (sun), salt (earth) and mercury (moon).* **II The High Priestess** *sits on her throne between the pillars of Jachin (Jakin) and Bohaz (Boaz); the pillars are crowned with the sign of the sun and the moon; an Egyptian ankh appears beneath the sun. The moons on her silver headdress, on her breast and at her feet express her connection with Diana, Hecate, Artemis, Isis, Hathor and other goddesses; her veil-becoming-water and the water lilies on her garment imply her identification with all water goddesses; she holds in her lap the secret law of the Tora or the tarot, and her fingers—three uplifted, two hidden—give the sign of sacerdotal esotericism. Reading from the bottom up, the symbols on the male pillar at the left of the card are the sun, an eagle, gold, movement or tension, a quincunx, a sun sign and a water lily; the female or opposite pillar contains a waning moon, a frog, mother pot, a shell, a fish, a tree, a crescent moon and a water lily; hanging between the columns is the veil of the temple.* **III The Empress** *sits on her throne; on her bosom is the Teotihuacan sign for the planet Venus, the horns above it represent either Venus' appearance when it is closest to the earth or the horns of Hathor; the string of seven pearls around her neck represents seven planets or seven children; the stars on her crown represent time, the rhythms of the year and the influences of the zodiac; the scepter in the left hand of the Empress is topped by a combined sign: the cross and sphere are the signs of the globe (earth), and the same sphere with a cross beneath it is the sign of the planet Venus; the web and frog suggest the opposite aspects of the dynamic, life-giving forces of The Empress; her figure is surrounded by snakes, fish, shells, flowers, jewels, feathers, trees, wheat, maize, moon and water, all of which have their specific meaning and are usually associated with female deities.* **IV The Emperor** *sits on a throne that has at its base the alchemist's symbol for sulphur, which signifies the sun, gold and the male principle; the sign on his belt is both sun and star, symbolizing day and night and the rhythms of time. The Emperor's scepter is like an Egyptian ankh, which is the tau cross, the sign of life and generation. His crown of eagle feathers symbolizes the power of the sun and fire; in his left hand he holds a globe of the world, which expresses his power and dominion. The astrological sign on his shoulders is that of Mars and signifies war, and the two rams' heads, one on either side of the throne, symbolize Aries, suggesting aggressiveness, hardheadedness and even war. In the center of the card, on the breastplate of The Emperor's armor, is the sign of the cross, which expresses union of spirit and matter.*

Second row: **V The Hierophant** *stands and with his upraised right hand gives his blessing and the sign of esotericism with two fingers. In his left hand is the triple cross, suggesting domination of the threefold nature within—thinking, feeling and the power of willing; the triple crown signifies radiant energy in the creative, formative and material worlds. Two crossed keys of wisdom appear between two ministers kneeling before the Hierophant.* **VI The Lovers** *depicts Adam and Eve beneath a winged angel; behind Adam is the Tree of Life with twelve flames, and behind Eve is the Tree of Knowledge with its good and evil, and a snake curled around its trunk. The horizontal sign of the eternal eight appears above Adam and Eve.* **VII The Chariot** *card shows the charioteer holding the snake of magic power in his right hand. The sign on his corselet suggests sacrifice, resurrection and union with light; the* lingam yoni *on the front of the chariot between the white and black sphinxes expresses the union of positive and negative, spirit and matter and thought and feeling.* **VIII Strength** *depicts a young woman in control of nature and her desires; the red and white roses on her white garment symbolize the purity of her desire; the serpent symbolizes power and wisdom.* **IX The Hermit** *holds a beacon inserted with a six-pointed star to shed light on the path others will follow.*

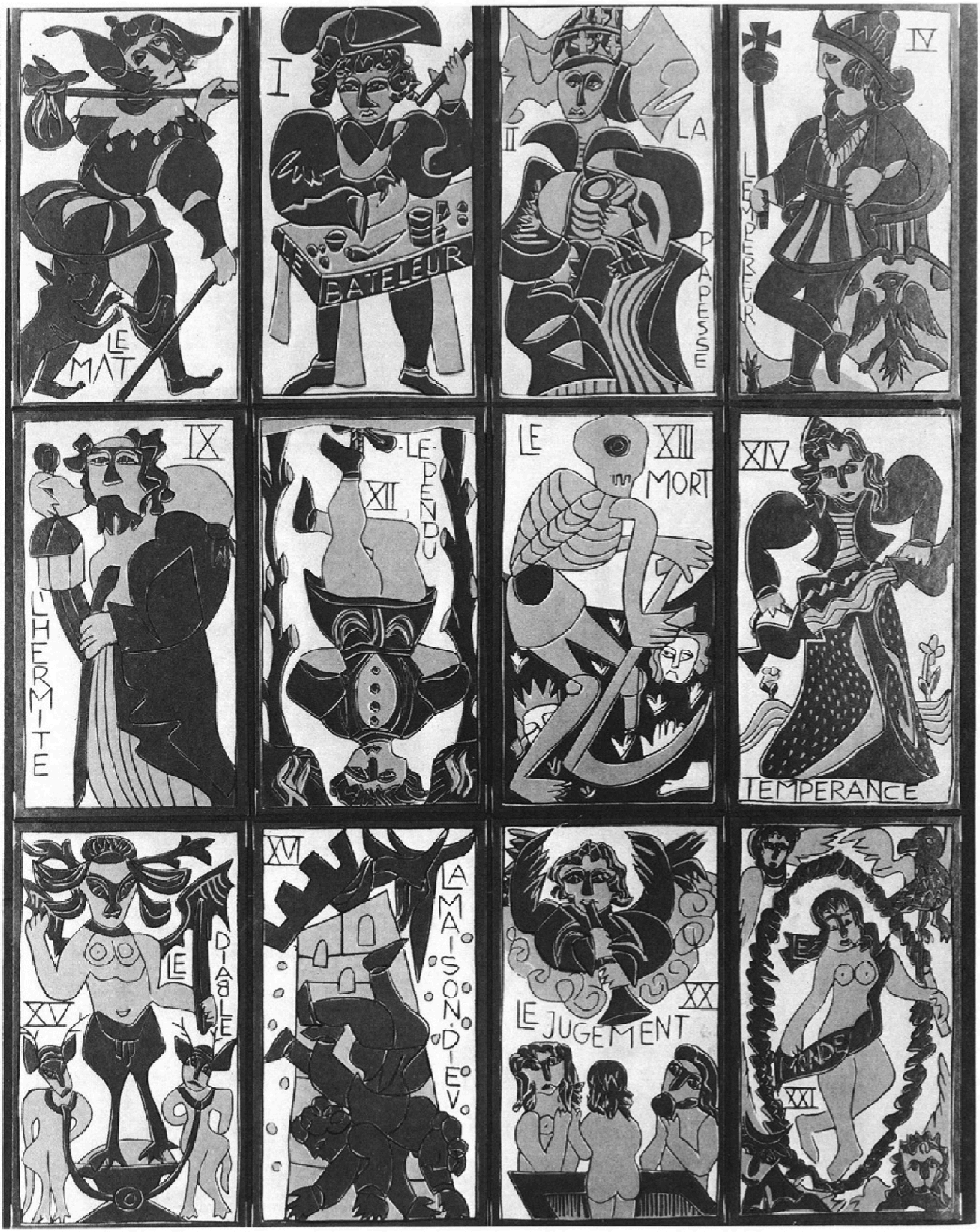
Third row: **X The Wheel of Fortune** *contains the letters T A R O or R O T A and the great Tetragrammaton Yod-He-Vau-He. In the four corners of the card are Ezekiel's four archetypal creatures—man, eagle, bull and lion.* **XI Justice** *sits between the pillars of justice and holds the unsheathed sword of justice in her right hand.* **XII The Hanged Man** *is reflected in cosmic light and he views all things from a viewpoint different from that of most men.* **XIII Death** *looms over the plane of life while the sun sets behind the distant mountains.* **XIV Temperance** *is a winged figure with one foot in the deep water of the spirit and the other foot on earth.*

Bottom row: **XV The Devil** *shows a man and woman chained to a pedestal on which rules the dominating figure of The Devil.* **XVI The Tower** *depicts lightning striking a tower and, thus, destroying ambition.* **XVII The Star** *is a nude figure personifying both maid and mother. She kneels and pours the regenerating waters of life from a gold and silver urn.* **XVIII The Moon** *depicts moonlight from a quarter-moon and the tears of Isis falling between the moon's rays. A dog and a wolf sit in the bleak plain and bay at the darkened sky.* **XIX The Sun** *is the naked and crowned figure of Horus, the child with hands clasped to his chest.*



Collection of Diane Peterson

Transitional Tarot *The twenty-two Major Arcana cards in this unpublished tarot pack were painted by Gerald Mansheim. The unnumbered and untitled cards represent the evolutionary period in time between the Piscean and Aquarian ages. The scenes on each card depict the emotional turmoil one must experience in order to expand one's awareness and consciousness.* Top row: *The Fool, The Emperor, The Chariot.* Middle row: *Fortune, Hanged Man, Death.* Bottom row: *The Devil, The Sun, Judgment. The evolution of certain cards is seen in the figure of the young Fool, who becomes The Hanged Man, The Emperor, The Charioteer, Death and is reborn as The Devil.*

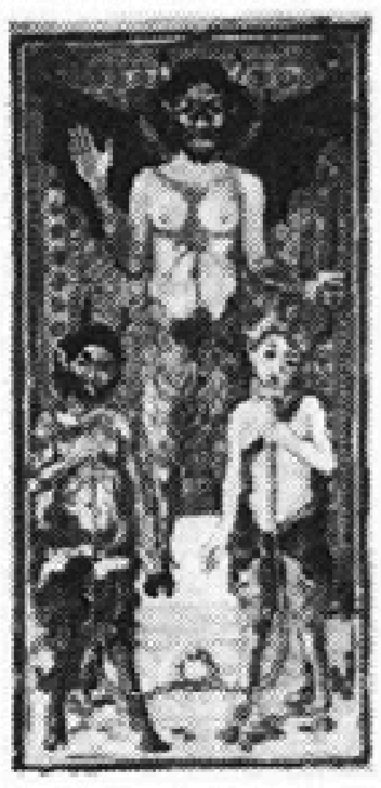

LE MAT
I
LE BATELEUR
II
LA PAPESSE
IV
L'EMPEREUR
IX
L'HERMITE
LE PENDU
XII
LE MORT
XIII
XIV
TEMPERANCE
XV
LE DIABLE
XVI
LA MAISON DIEV
LE JUGEMENT
XX
MONDE
XXI

Collection of the author

Wollenhaupt-Brenner Tarot *The Major Arcana cards in this 1974 series by E. Wollenhaupt-Brenner of Germany are patterned after the style of medieval woodcuts. The card impressions in reddish brown and ocher were executed from linoleum blocks.* Top row: *0* Le Mat *(The Fool), I* Le Bateleur *(The Magician), II* La Papesse *(The Popess), IV* L'Empereur *(The Emperor).* Middle row: *IX* L'Hermite *(The Hermit), XII* Le Pendu *(The Hanged Man), XIII* Le Mort *(Death), XIV* Temperance *(Temperance).* Bottom row: *XV* Le Diable *(The Devil), XVI* La Maison Dieu *(The House of God), XX* Le Jugement *(Judgment), XXI* Le Monde *(The World).*

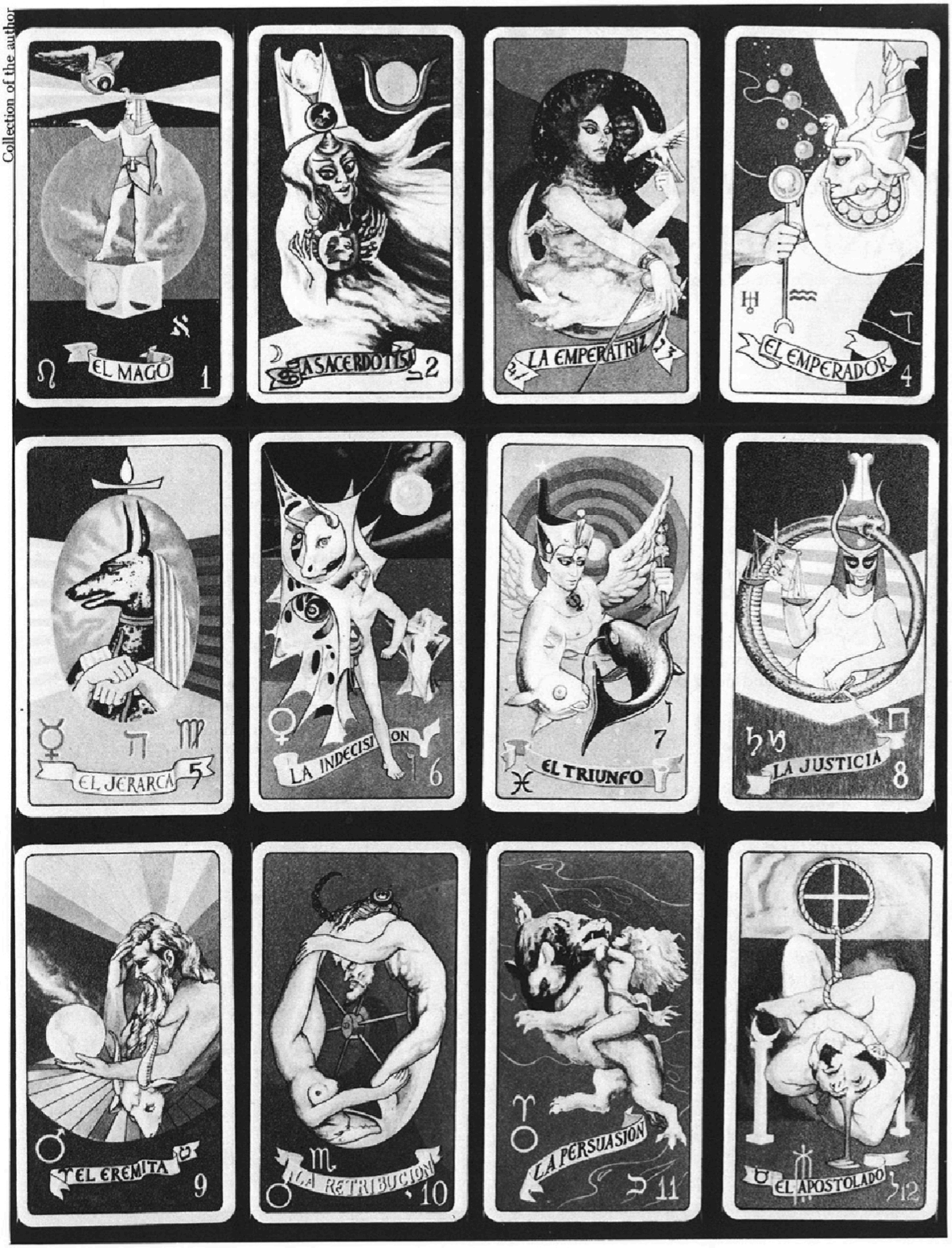
XIII

POPULAR TWENTIETH-CENTURY TAROT PACKS AND REPRINTS CURRENTLY AVAILABLE



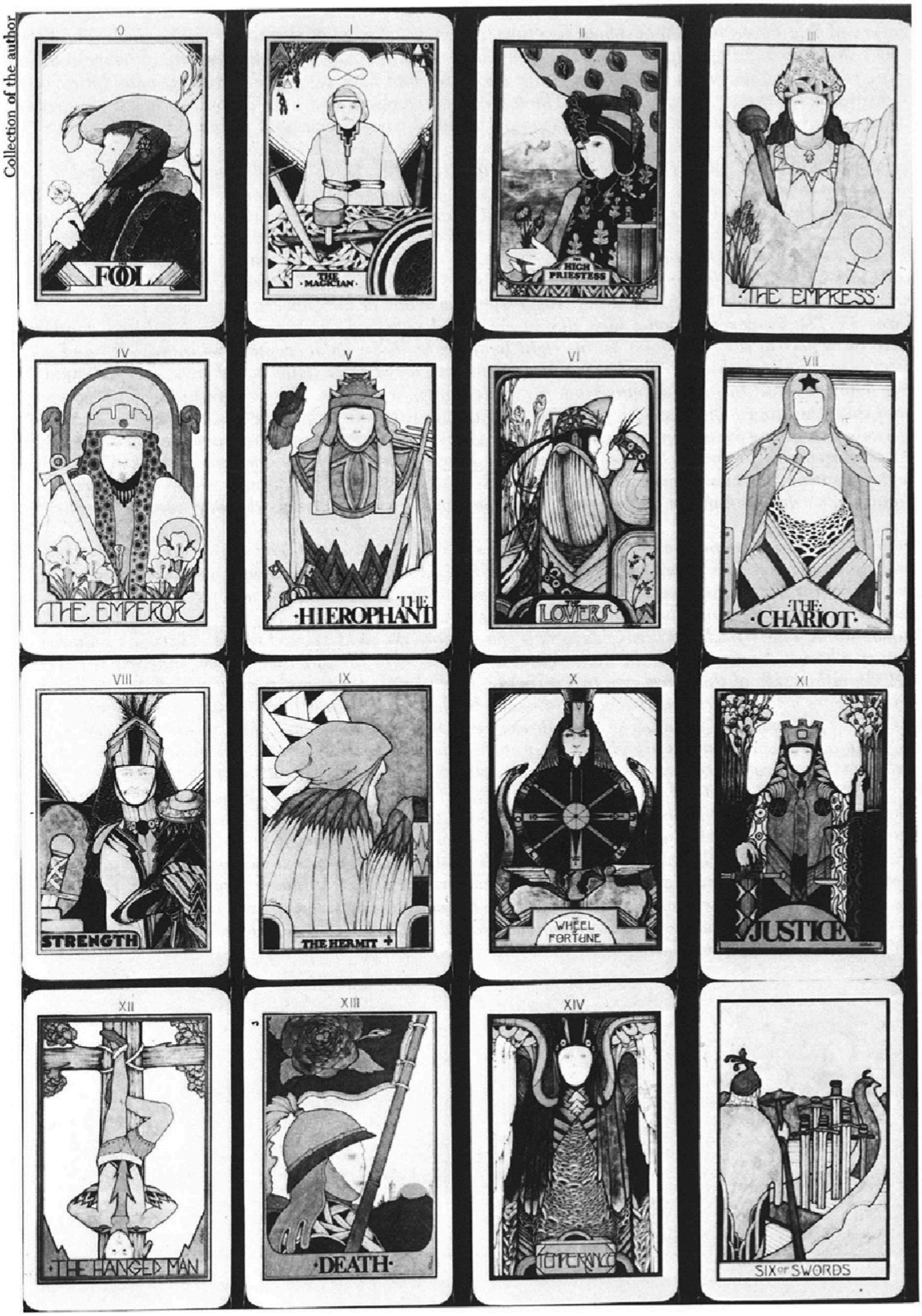
DURING THE PAST ten years a large variety of tarot packs has become available to collectors, both new designs and reprints of important earlier packs. The many designs listed below reflect the personal interpretations of the artists and designers:

Tarot de Acuario
Aquarian tarot
Tarot Arista
Astral tarot
Astro tarot
Balbi tarot
Baraja Egipcia
Grand Tarot Belline
Guido Bolzani *tarocchi*
Builders of the Adytum tarot
Church of Light tarot
Tarot Classic
Aleister Crowley "Thoth" tarot
D'Epinal tarot
Il Destino Svelato Dal Tarocco
Dynamic Games tarot
Egipcios tarot
Esoteric tarot
Etteilla tarot
Fergus Hall tarot
Gentilini *tarocchi*
Golden Dawn tarot
Golden Egyptian tarot/Morgan's
  tarot/Praktische tarot
Hoi Polloi tarot
Tarot of Oscar Ichazo
Tarot of Marseilles
Masenghini Tarocchi Piedmontese
Mountain Dream tarot
Muchery Astrological tarot
The New Tarot Deck
The New Tarot for the Aquarian Age
Nordic tarot
1JJ Swiss tarot
Piatnik/Pointner tarot
Rider-Waite tarot
Royal Fez tarot
Sheridan/Douglas tarot
Spanish tarot
Starter tarot
Tantric tarot
Taro Adivinhatorio
20th Century tarot
Vandenborre tarot
Visconti-Sforza *tarocchi*
Oswald Wirth tarot
Xultun tarot
Yeager Tarot of Meditation
Zigeuner tarot
Zolar's New Astrological tarot


EL MAGO
1
ASACERDOTISA
2
LA EMPERATRIZ
EL EMPERADOR
4
EL JERARCA
5
LA INDECISION
6
EL TRIUNFO
7
LA JUSTICIA
8
EL EREMITA
9
LA RETRIBUCION
10
LA PERSUASION
11
EL APOSTOLADO
12

Collection of the author

Tarot de Acuario Issued by Producciones y Ediciones Acuario, S.A., Mexico, from the book by Rene Rebetez. Trumps are a departure from standard designs; all cards are numbered in Arabic and titled in Spanish. Each trump card contains a Hebrew letter, astrological sign or other symbol. Top row: *1* El Mago *(The Magician)*, *2* La Sacerdotisa *(The Priestess)*, *3* La Emperatriz *(The Empress)*, *4* El Emperador *(The Emperor)*. Middle row: 5 El Jerarca *(The Hierarch)*, *6* La Indecision *(The Indecision)*, *7* El Triunfo *(The Triumph)*, *8* La Justicia *(The Justice)*. Bottom row: 9 El Eremita *(The Hermit)*, *10* La Retribucion *(The Retribution)*, *11* La Persuasion *(The Persuasion)*, *12* El Apostolado *(The Apostleship)*.


0
FOOL
I
THE MAGICIAN
II
HIGH PRIESTESS
III
THE EMPRESS
IV
THE EMPEROR
V
THE HIEROPHANT
VI
LOVERS
VII
THE CHARIOT
VIII
STRENGTH
IX
THE HERMIT
X
WHEEL FORTUNE
XI
JUSTICE
XII
THE HANGED MAN
XIII
DEATH
XIV
TEMPERANCE
SIX OF SWORDS

Collection of the author

Aquarian Tarot *Designed by David Mario Palladini and published by Morgan Press. The artist successfully combines an art deco style with ornate crowns and headgear, stoic and almost featureless faces, medieval armor, decorative triangular ornaments and heavy garments usually made from leather and decorated with overlapping layers of peacock feathers and leaves. The Major Arcana and Minor Arcana cards are titled in English and the forty pip cards—ten through ace in each of the four suits—contain a picture to facilitate interpretation. The Aquarian tarot deck was included in the* Galaxy Gazer *published by Karin Koal Enterprises in 1973.*

Top row: ***0 The Fool*** *wears a plumed hat with a leather scarf pulled tight across the chin. An ornament of decorative triangles hangs over his left ear and around his neck, and he wears a heavy leather jacket trimmed with a fur* *collar. The fingers of The Fool's right hand blend together, as is true of most of the hands in this deck. The living tree across The Fool's shoulder signifies adventure and progress and the white rose symbolizes purity of heart and soul.* ***I The Magician*** *is dressed in a leather jacket and a light gauze beret. Around his waist, as a belt, is a snake biting its tail. A lemniscate is suspended in the air above his head. The table of overlapping and interwoven peacock body feathers holds the familiar suit signs. Suspended behind The Magician are magical wind chimes and mobiles suggesting fruit ripening on the trees.* ***II The High Priestess*** *wears a robe decorated with oak leaves. The headdress covers her ears and neck and contains a large medallion that glitters in its front. In her right hand she holds a small flower with a butterfly resting on its leaf. The canopy above her head is decorated with pomegranates, and two pillar scrolls appear at her left. In the distance a turreted castle nestles in the mountains.* ***III The Empress*** *wears a metallic crown decorated with stars and peacock body feathers. She is dressed in two garments; her high-necked gown is decorated with triangles and her wide-sleeved outer robe envelops her body and arms. She holds a large rod topped with a sphere. Her headdress is decorated with stars and the shield contains the sign of Venus. Stalks of wheat flourish to her right, while, in contrast, desolate mountain ridges loom in the background, suggesting the scope of her powers.*

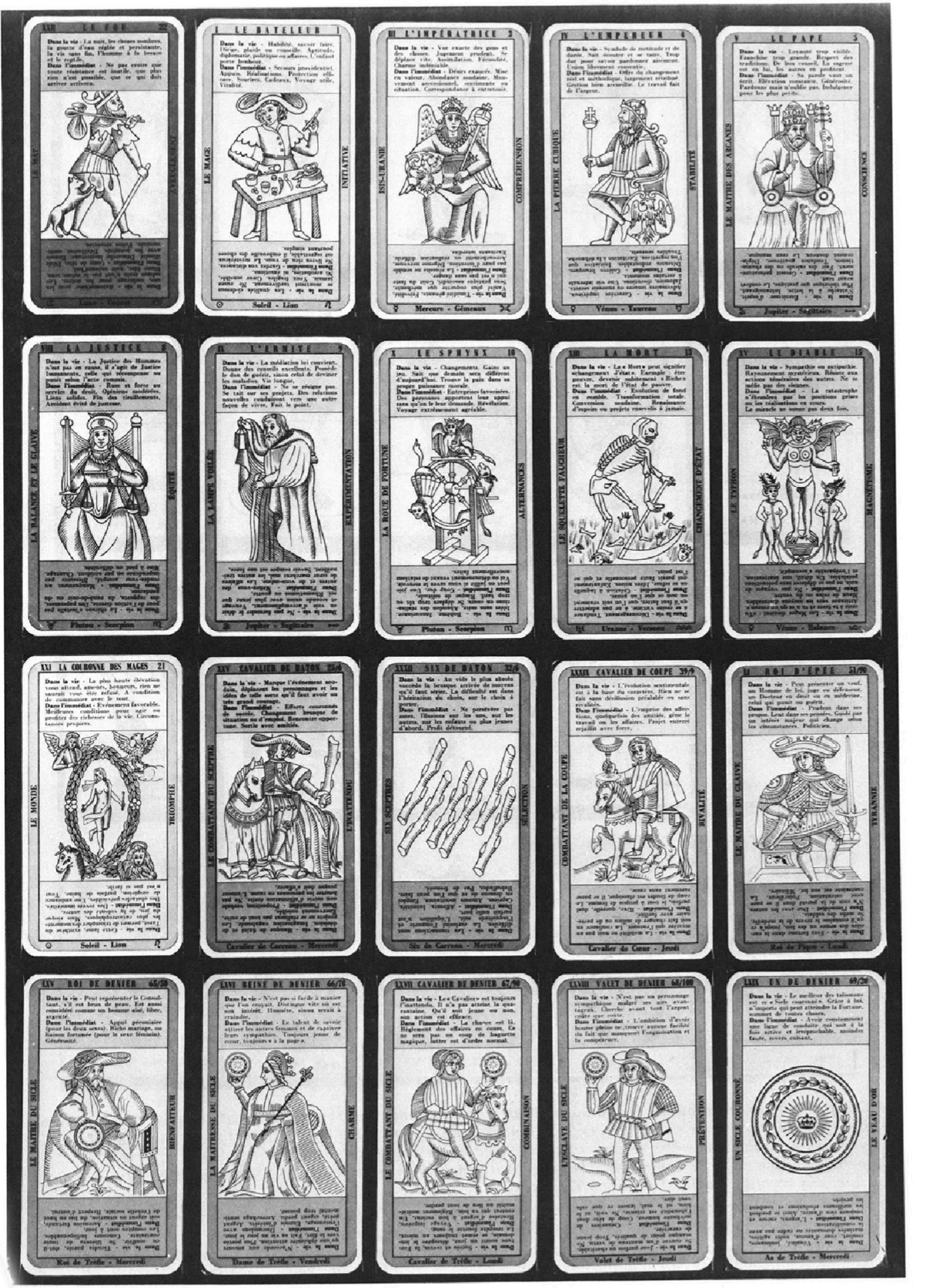
Second row: ***IV The Emperor*** *sits on a high throne decorated with two ram's heads. His headdress continues across his shoulders to form part of his royal robe. In his right hand he holds an ankh scepter and in his left hand a large sphere. Flowers blossom before him.* ***V The Hierophant*** *raises his gloved right hand in the sign of benediction. He wears a heavy leather chasuble and two sashes hang from his triple-crown headdress. The scepter to his left is topped with a triple cross and two keys appear near a bush of heavy overlapping leaves or armorlike plates found on an armadillo.* ***VI The Lovers*** *reveals two young figures in elegant and festive garments of peacock feathers and art deco headdress. Behind the man grow long-stemmed flowers, while near the woman a vine plant rises from a mountain peak.* ***VII The Chariot*** *depicts a warrior wearing a helmet decorated with a pentacle. Two facial epaulets appear on his shoulders and protective chain mail is depicted inside a globe that forms part of the chariot. Along the side borders are the chariot wheels.*

Third row: ***VIII Strength*** *depicts a moustached soldier resembling the artist. The soldier wears a feathered art deco headdress and shield epaulet. His sword is topped by a red ball. A saluki waits patiently at his side and an ornament of multitriangles covers the dog's headpiece.* ***IX The Hermit*** *wears a multilayered collar and pleated shawl. He is an aged, bearded figure dressed in a beggar's cowl. The Hermit holds a lantern while searching for the crystallized wall, which he passes unknowingly.* ***X The Wheel of Fortune*** *depicts a sphinx atop an eight-spoked wheel. There are actually two wheels; the inner wheel is a reflection of the outer wheel and symbolizes the opposite choices inherent in every circumstance. On either side of the wheel rise two serpents, while below the wheel a winged bull and lion face each other.* ***XI Justice*** *wears a triple-turreted crown and a heavy leather vest decorated with two emblems over a silk shirt. A ruby stone of laser light emanates from her crown. Justice rests her right hand on a large sword and with her other hand she holds aloft the balance. Her hands are gloved in protective leather to avoid any penetrating influences that might affect her judgment. Two leather quiver holders at either side nourish long-stemmed budding flowers.*

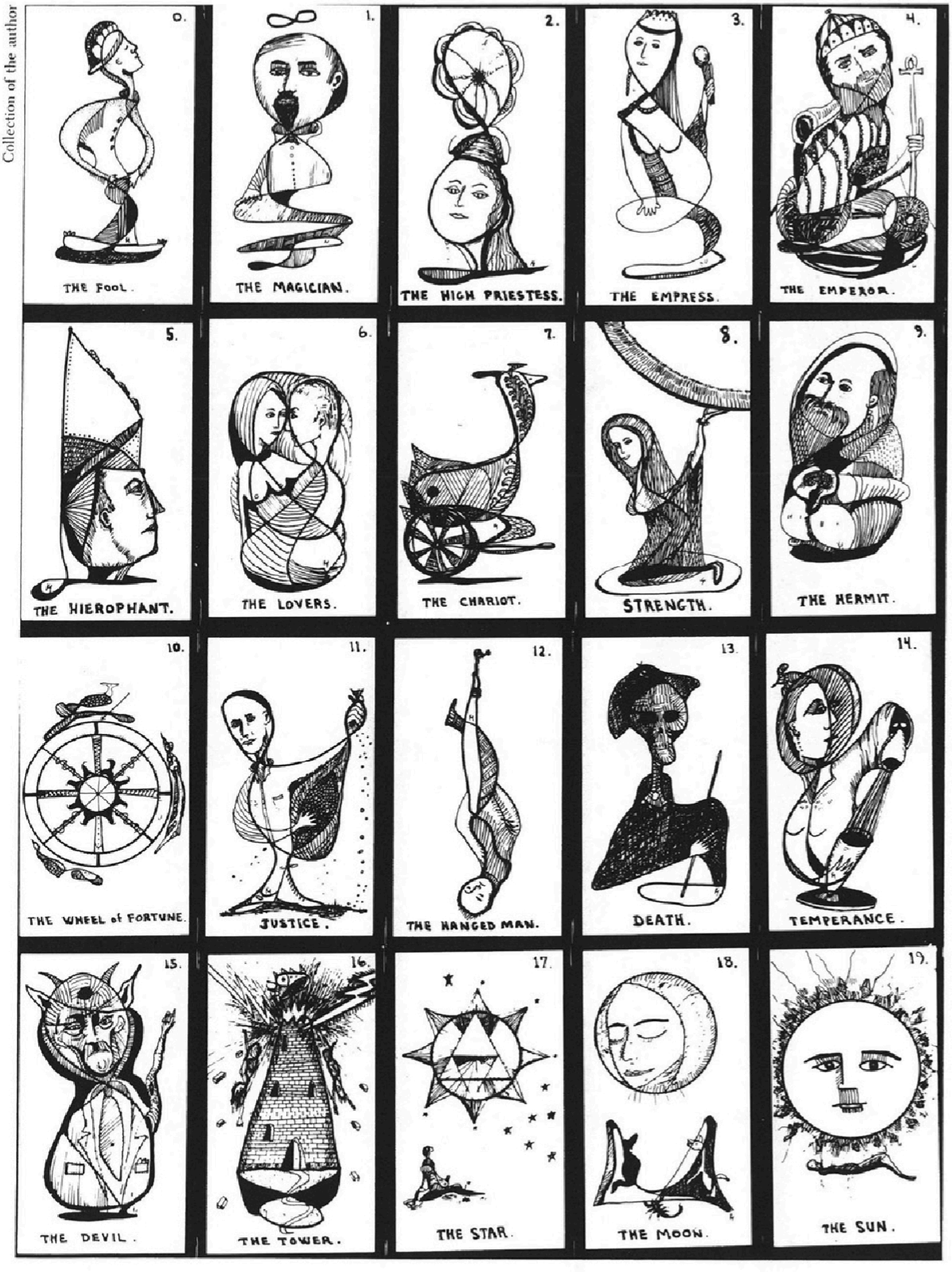
Bottom row: ***XII The Hanged Man*** *is tied by his left leg to a dead tree trunk. A living crossbar is attached to the tree, suggesting the possibility of rebirth. The figure's hands are tied behind his back.* ***XIII Death*** *depicts a skeleton with a frozen, disintegrated face. The skeleton wears a plumed helmet with leather dust flaps and peacock body feathers interwoven across his shoulders. He carries a hardwood pole with a large banner decorated with a black mourning rose. The sun hovers in the distance between two towers.* ***XIV Temperance*** *depicts a female figure clothed in a robe of short feathers. The large white wings form part of her headdress; the smaller brown wings are feathers that protect her body. The* ***six of swords*** *depicts a ferryman with a large oar. Imbedded in the boat are six swords and the prow is decorated with the carved head of an Egyptian bird.*

Tarot Arista *This deck, by J. M. Simon, contains Tarot of Marseilles designs, reproduced in smaller images, and both regular and reverse meanings, astrological signs and days of the week. The title in French appears at the top of each card; the number appears in Roman numerals at the upper left and in Arabic numerals at the upper right.* Top row: *22* Le Fou *(The Fool)*, *1* Le Bateleur *(The Magician)*, *3* L'Impératrice *(The Empress)*, *4* L'Empereur *(The Emperor)*, *5* Le Pape *(The Pope)*. Second row: *8* La Justice *(Justice)*, *9* L'Ermite *(The Hermit)*, *10* Le Sphynx *(The Wheel of Fortune)*, *13* La Mort (Death), 15 Le Diable *(The Devil)*. Third row: *21* La Couronne des Mages *(The Crown of the Mages or The World)*, *25* Cavalier de Baton *(knight of staves)*, *32* Six de baton *(six of staves)*, *39* Cavalier de coupe *(knight of cups)*, *51* Roi d'Épée *(king of swords)*. Bottom row: 65 Roi de Denier *(king of coins)*, *66* Reine de Denier *(queen of coins)*, *67* Cavalier de Denier *(knight of coins)*, *68* Valet de Denier *(page of coins)*, 69 Un de Denier *(ace of coins)*.

Collection of the author

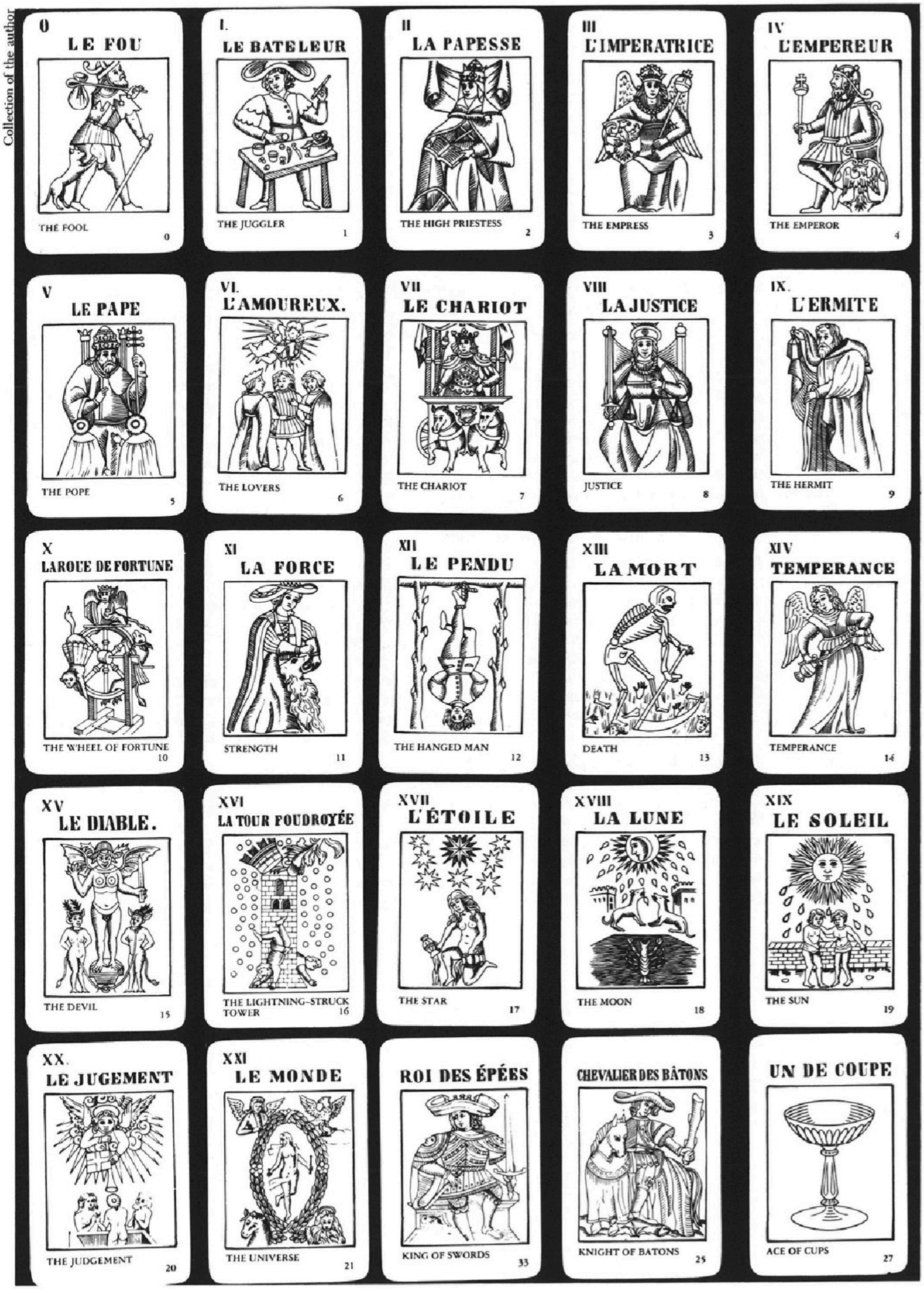

XXII LE FOU 22
LE MAT
AVEUGLEMENT
Lune - Cancer
I LE BATELEUR 1
LE MAGE
INITIATIVE
Soleil - Lion
III L'IMPÉRATRICE 3
ISIS-URANIE
COMPRÉHENSION
Mercure - Gémeaux
IV L'EMPEREUR 4
LA PIERRE CUBIQUE
STABILITÉ
Vénus - Taureau
V LE PAPE 5
LE MAITRE DES ARCANES
CONSCIENCE
Jupiter - Sagittaire
VIII LA JUSTICE 8
LA BALANCE ET LE GLAIVE
ÉQUITÉ
Pluton - Scorpion
IX L'ERMITE 9
LA LAMPE VOILÉE
EXPÉRIMENTATION
Jupiter - Sagittaire
X LE SPHYNX 10
LA ROUE DE FORTUNE
ALTERNANCES
Pluton - Scorpion
XIII LA MORT 13
LE SQUELETTE FAUCHEUR
CHANGEMENT D'ÉTAT
Uranus - Verseau
XV LE DIABLE 15
LE TYPHON
MAGNÉTISME
Vénus - Balance
XXI LA COURONNE DES MAGES 21
LE MONDE
TRIOMPHE
Soleil - Lion
XXV CAVALIER DE BATON 25/6
LE COMBATTANT DU SCEPTRE
L'INATTENDU
Cavalier de Carreau - Mercredi
XXXII SIX DE BATON 32/6
SIX SCEPTRES
SÉLECTION
Six de Carreau - Mercredi
XXXIX CAVALIER DE COUPE 39/9
COMBATTANT DE LA COUPE
RIVALITÉ
Cavalier de Cœur - Jeudi
LI ROI D'ÉPÉE 51/90
LE MAITRE DU GLAIVE
TYRANNIE
Roi de Pique - Lundi
LXV ROI DE DENIER 65/50
LE MAITRE DU SICLE
BIENFAITEUR
Roi de Trèfle - Mercredi
LXVI REINE DE DENIER 66/70
LA MAITRESSE DU SICLE
CHARME
Dame de Trèfle - Vendredi
LXVII CAVALIER DE DENIER 67/90
LE COMBATTANT DU SICLE
COMBINAISON
Cavalier de Trèfle - Lundi
LXVIII VALET DE DENIER 68/100
L'ESCLAVE DU SICLE
PRÉTENTION
Valet de Trèfle - Jeudi
LXIX UN DE DENIER 69/20
UN SICLE COURONNÉ
LE VEAU D'OR
As de Trèfle - Mercredi

Collection of the author


0. THE FOOL.
1. THE MAGICIAN.
2. THE HIGH PRIESTESS.
3. THE EMPRESS.
4. THE EMPEROR.
5. THE HIEROPHANT.
6. THE LOVERS.
7. THE CHARIOT.
8. STRENGTH.
9. THE HERMIT.
10. THE WHEEL of FORTUNE.
11. JUSTICE.
12. THE HANGED MAN.
13. DEATH.
14. TEMPERANCE.
15. THE DEVIL.
16. THE TOWER.
17. THE STAR.
18. THE MOON.
19. THE SUN.

Astral Tarot *Black line drawings issued by Mont-Saint-Johns, California. Several full-length figures in typical tarot packs are altered in the Astral tarot series, such as The High Priestess and The Hierophant. The Major Arcana and pip cards are numbered in Arabic numerals. The artist has combined modern figures with an abstract design to portray his interpretation of the Major Arcana cards. The same card designs in color were issued in a revised edition in 1971 by St. Croix Inc. as part of its The 9th Dimension Tarot game.*

Astro Tarot *Art Fair, New York. Each Major Arcana card is numbered in Roman numerals on the upper left and in Arabic on the lower right; titles appear in both French and English. The courts and aces are titled in both French and English with Arabic numbers on the lower right. This pack totals only forty-two cards, since pip cards ten through two in each suit are omitted. The card illustrations are the same design as seen in Tarot Arista.*


0 LE FOU THE FOOL 0
I. LE BATELEUR THE JUGGLER 1
II LA PAPESSE THE HIGH PRIESTESS 2
III L'IMPERATRICE THE EMPRESS 3
IV L'EMPEREUR THE EMPEROR 4
V LE PAPE THE POPE 5
VI. L'AMOUREUX. THE LOVERS 6
VII LE CHARIOT THE CHARIOT 7
VIII LA JUSTICE JUSTICE 8
IX. L'ERMITE THE HERMIT 9
X LAROUE DEFORTUNE THE WHEEL OF FORTUNE 10
XI LA FORCE STRENGTH 11
XII LE PENDU THE HANGED MAN 12
XIII LA MORT DEATH 13
XIV TEMPERANCE TEMPERANCE 14
XV LE DIABLE. THE DEVIL 15
XVI LA TOUR FOUDROYÉE THE LIGHTNING-STRUCK TOWER 16
XVII L'ÉTOILE THE STAR 17
XVIII LA LUNE THE MOON 18
XIX LE SOLEIL THE SUN 19
XX. LE JUGEMENT THE JUDGEMENT 20
XXI LE MONDE THE UNIVERSE 21
ROI DES ÉPÉES KING OF SWORDS 33
CHEVALIER DES BÂTONS KNIGHT OF BATONS 25
UN DE COUPE ACE OF CUPS 27

Collection of the author

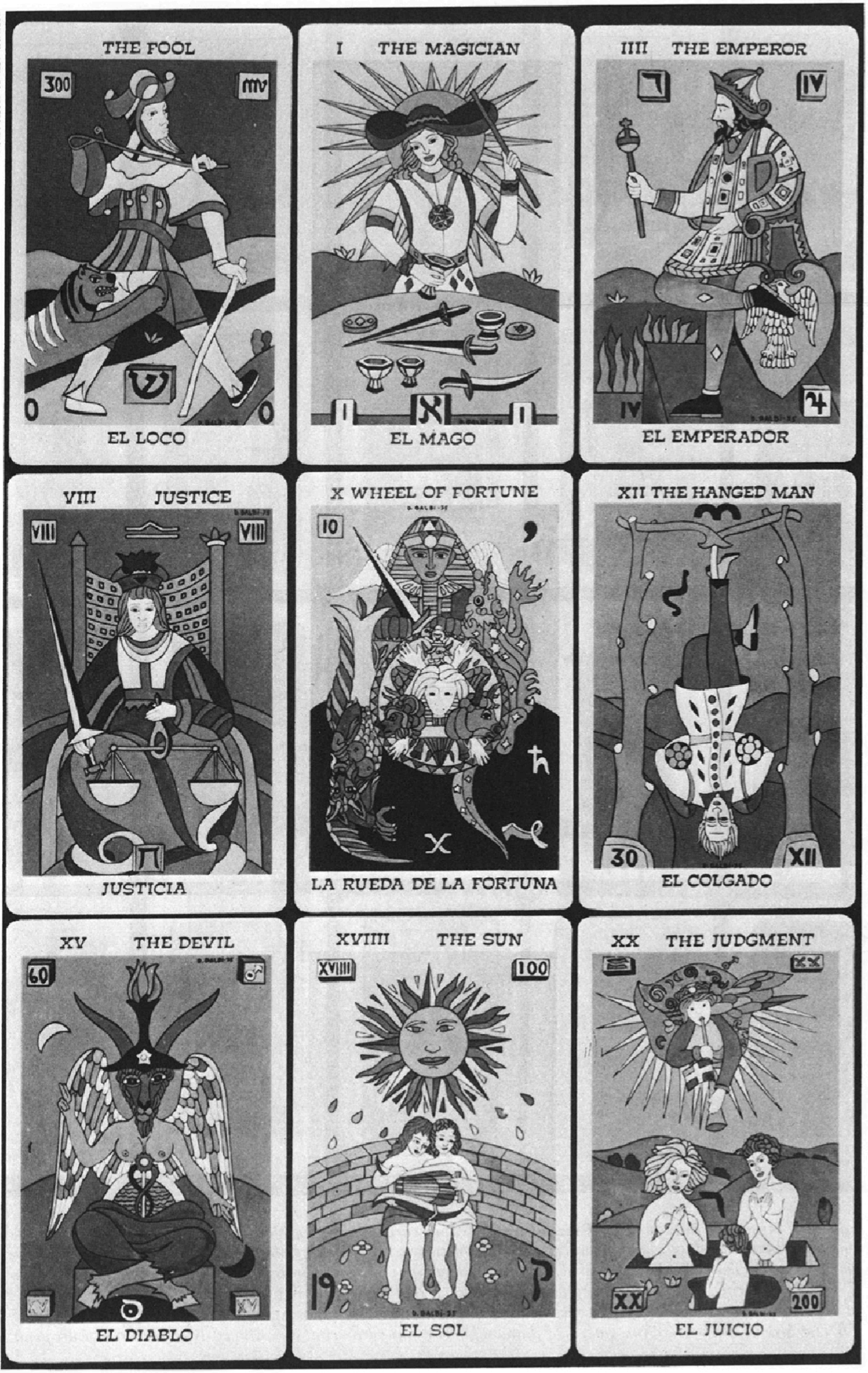
Balbi Tarot *The Balbi tarot pack was designed by Domenico Balbi and produced by Heraclio Fournier, Vitoria, in cooperation with U.S. Games Systems, Inc., New York. The Major Arcana cards contain titles in both English and Spanish as well as the applicable Hebrew letter and numerological attribute.*

Top row: ***0 El Loco*** *(The Fool) depicts an ageless person dressed in the colorful clothes of folly. A sack over The Fool's shoulder contains all his mistakes, and the bells hanging from his collar ring out to attract attention, while he ignores a tiger who tears at his thigh. The Fool holds a cane that has no strength and bends under his weight.* ***1 El Mago*** *(The Magician) wears a large pentagram around his neck, which is the symbol of man. The brim of his hat is shaped in the figure eight of infinity. In his left hand he holds upright a rod representing fire, and in his other hand a cup signifying water. On the table before him are several swords and coins representing air and earth, respectively.* ***IIII El Emperador*** *(The Emperor) sits upon a throne and holds in his right hand a rod topped with a small orb of the earth and a cross signifying the four elements and four directions of the world. The large eagle on his shield represents intelligence. The Emperor crosses his right leg over his left knee, demonstrating the ease of his stability. In front and to the rear of the Emperor appear the raging flames of life and energy.*

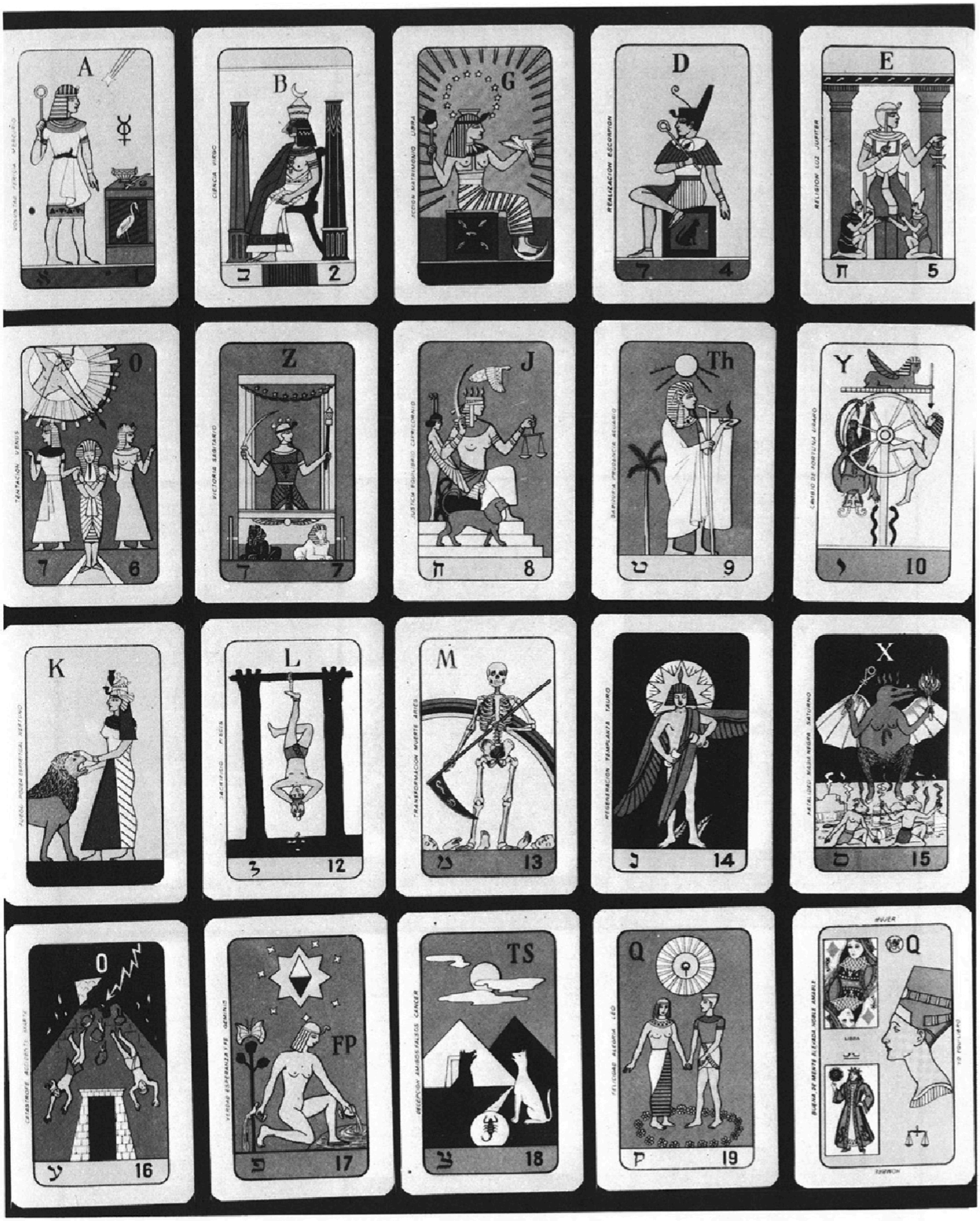
Middle row: ***VIII Justicia*** *(Justice) appears as a seated figure. Above her crown is the sign of Libra. In her right hand she holds upright a long sword and in her left hand she uses an Egyptian ankh to balance a large scale. The two long, narrow pillars of her throne represent negative and positive forces.* ***X La Rueda de la Fortuna*** *(The Wheel of Fortune) portrays Karma as a serpent in the form of a wheel that revitalizes itself by drawing nourishment from its tail. In the center of the wheel is a large head, which represents all humanity in the Age of Aquarius; a lion is to the left and a bull to the right. An eagle representing Scorpio appears within the wheel above the large head. A winged Sphinx with a third eye of solar gold watches from atop the wheel. The descending devil with fish tail represents the origins of life, which evolved from the oceans. On the right a dragon with claws and tail rises in evolution. At the lower right of the card is the symbol of Saturn above the symbol of Capricorn.* ***XII El Colgado*** *(The Hanged Man) is shown hanging by his right ankle from the Tree of Life. His left leg is crossed, evidencing that he is a person of self-control like a yogi.*

Bottom row: ***XV El Diablo*** *(The Devil) depicts a winged Devil, half male and half female. A pentagram shines from its mysterious black hat, which is topped by celestial fire. The Devil points downward with three fingers of its left hand to a black moon, which is never illuminated by the sun, and upward with three fingers of its right hand to a bright gold moon, which shines with benevolence upon the earth.* ***XVIIII El Sol*** *(The Sun) depicts a young boy and girl who play upon a multicolored lyre whose seven colors represent the creation of seven notes in music and the seven planets. Droplets of life fall from the sun and the solar rays are interspersed with swords representing life and death.* ***XX El Juicio*** *(The Judgment) depicts an angel blowing a trumpet throughout the universe, summoning all persons to rise from earth to meet their judgment. The symbol above the angel represents the planet Uranus, which suggests unending space.*

Collection of the author

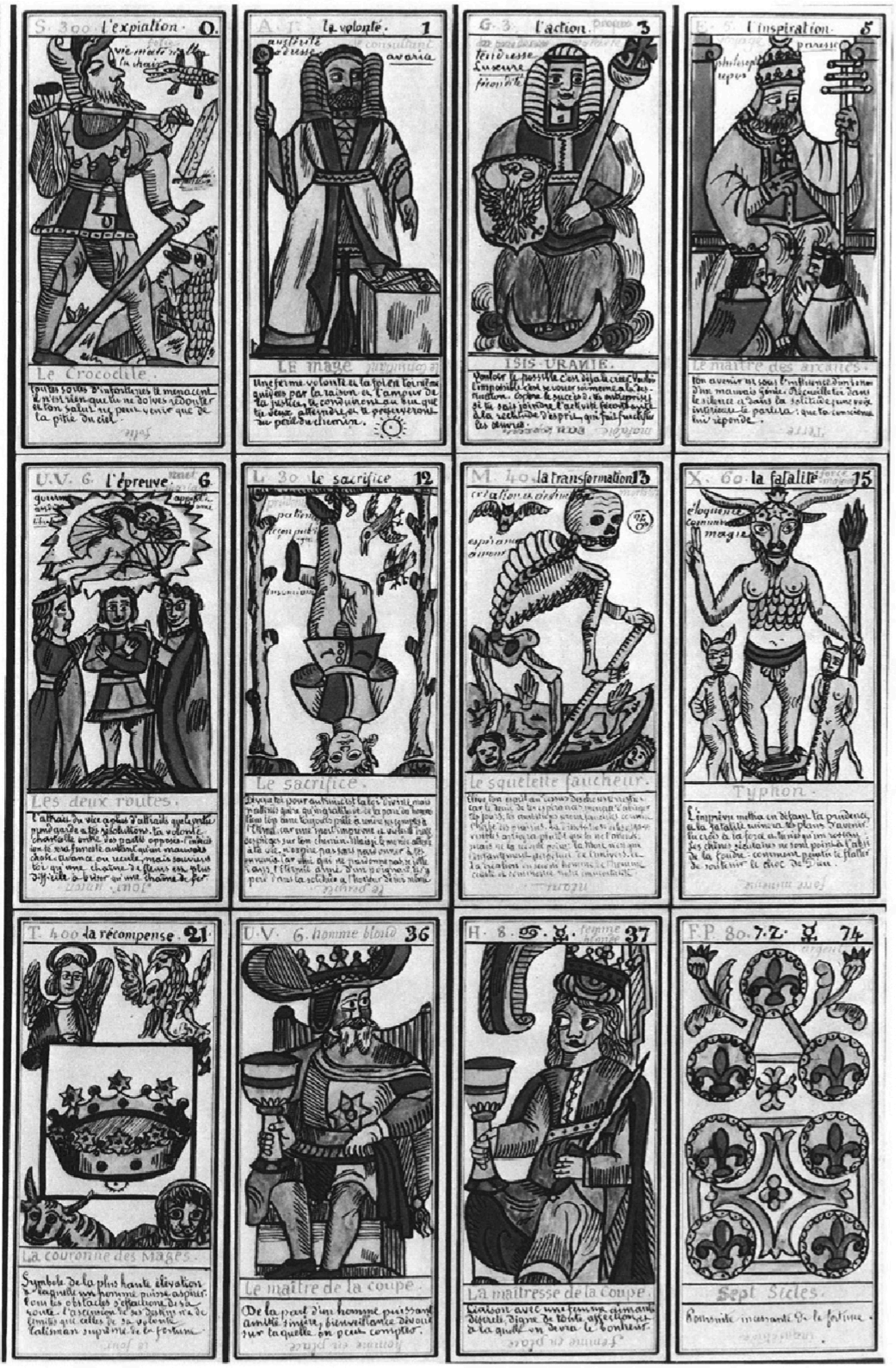

THE FOOL
300
EL LOCO
I THE MAGICIAN
EL MAGO
IIII THE EMPEROR
IV
EL EMPERADOR
VIII JUSTICE
VIII
JUSTICIA
X WHEEL OF FORTUNE
10
LA RUEDA DE LA FORTUNA
XII THE HANGED MAN
30
XII
EL COLGADO
XV THE DEVIL
60
XV
EL DIABLO
XVIIII THE SUN
XVIIII
100
19
EL SOL
XX THE JUDGMENT
XX
200
EL JUICIO

Collection of the author

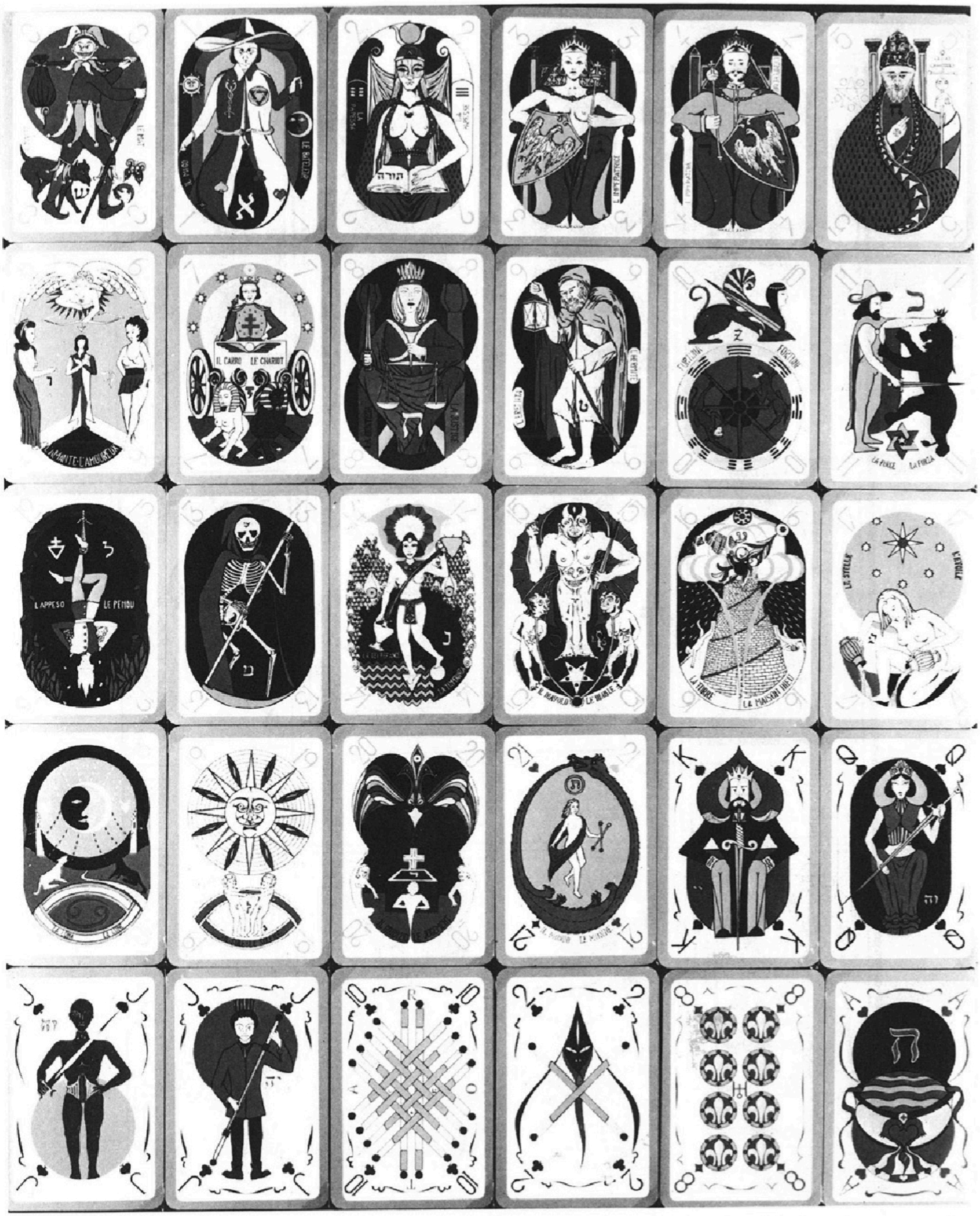


Baraja Egipcia *Issued by Franco Mora Ruiz, Mexico. Trump cards show Egyptian influence with letters from the English and Hebrew alphabets, astrological significances and one- or two-word meanings along the side of the card.* Top row: *A 1 The Magus, B 2 Isis Veiled, G 3 Isis Unveiled, D 4 The Sovereign, E 5 The Hierophant.* Second row: *O 6 The Two Paths, Z 7 The Conqueror, J 8 The Balance, Th 9 The Sage, Y 10 The Wheel.* Third row: *K 11 The Enchantress, L 12 The Martyr, M 13 The Reaper, N 14 The Alchemist, X 15 The Black Magician.* Bottom row: *O 16 The Lightning, FP 17 The Star, TS 18 The Moon, Q 19 The Sun, queen of diamonds. The pip cards contain reduced American and European face cards.*

Collection of the author


S. 300 l'expiation 0.
Le Crocodile
A. 1 la volonté 1
Le mage
G. 3 l'action 3
ISIS-URANIE
E. 5 l'inspiration 5
Le maître des arcanes
U.V. 6 l'épreuve 6
Les deux routes
L. 30 le sacrifice 12
Le sacrifice
M. 40 la transformation 13
Le squelette faucheur
X. 60 la fatalité 15
Typhon
T. 400 la récompense 21
La couronne des Mages
U.V. 6. homme blond 36
Le maître de la coupe
H. 8. 37
La maîtresse de la coupe
F.P. 80. 7.2. 74
Sept Sicles

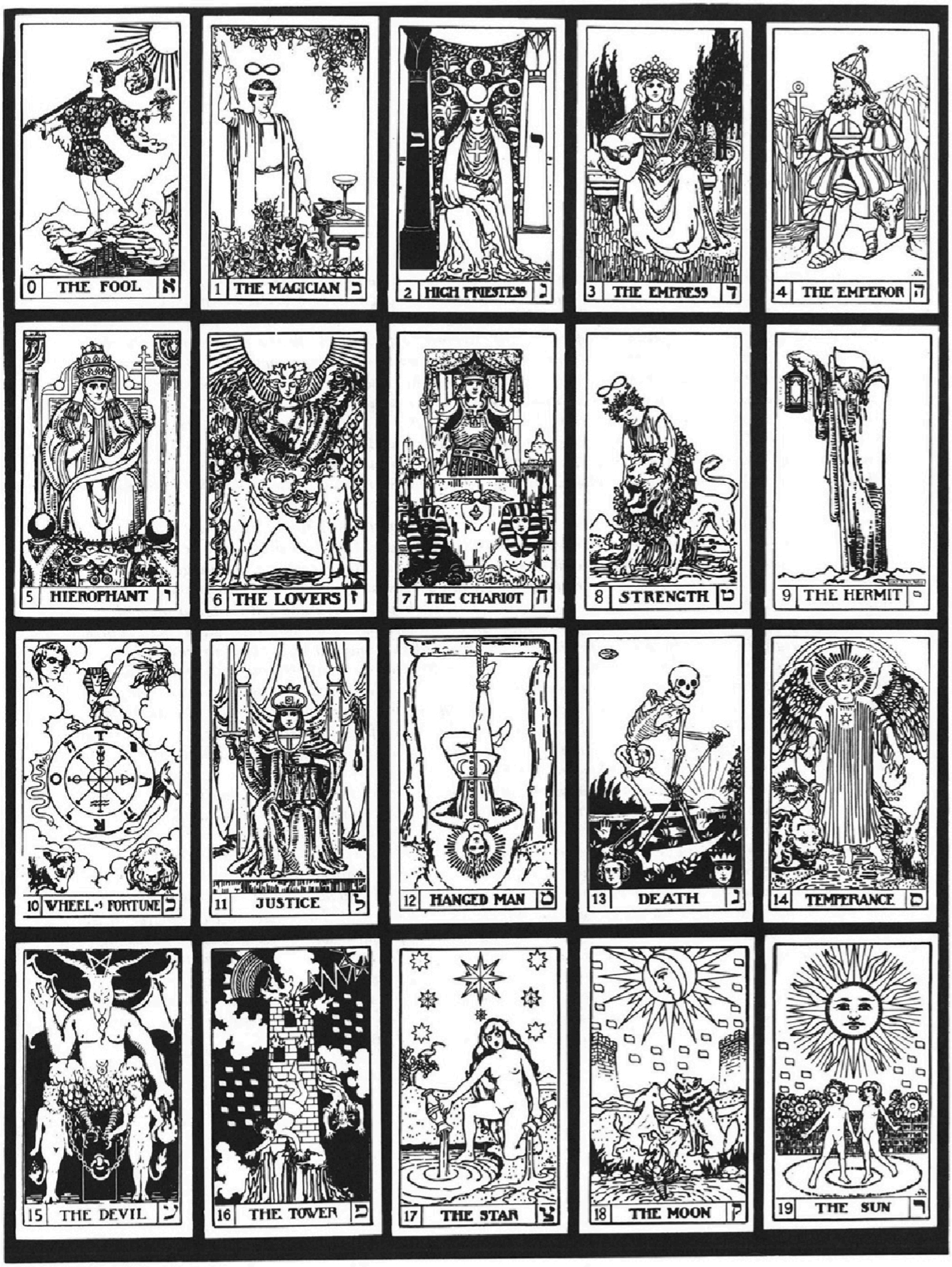
Grand Tarot Belline *Reissued by J. M. Simon, Paris. These oversized tarot cards, designed by Magus Edmond in the nineteenth century and first published by Magus Belline, are numbered in succession from 0 The Fool to 77 the ten of coins. The appropriate letter of the English alphabet and numerological significance appear on the upper left of each card; the panel below the picture at the bottom contains the card description and interpretations.* Top row: *0 The Crocodile, 1 The Magus, 3 Isis-Urania, 5 The Master of the Arcane.* Middle row: *6 The Two Routes, 12 The Sacrifice, 13 The Mowing Skeleton, 15 Typhon.* Bottom row: *21 The Crown of the Magi, 36 king of cups, 37 queen of cups, 74 seven of coins.*


IL CARRO
LE CHARIOT
L'APPESO
LE PENDU
LE STELLE
L'ETOILE
LA FORCE
LA FORZA
FORTUNA
LA TORRE
LA MAISON DIEU
IL DIAVOLO
LE DIABLE
LE MONDE

Collection of the author

Guido Bolzani Tarocchi *Issued by Edizione Europrint, Italy. Trump titles are in French and Italian; the trump and suited cards are Arabic-numbered on all four corners, except for the knights. The pictures on the cards are set within an oval or two overlapping circles; the designs reflect the artist's interpretations, such as the whimsical expression of The Fool, the sensuous gown of The Popess, the bare breasts of The Empress and the Egyptian figure of Temperance.* Top row: *0 The Fool, 1 The Magician, 2 The Popess, 3 The Empress, 4 The Emperor, 5 The Pope.* Second row: *6 The Lovers, 7 The Chariot, 8 Justice, 9 The Hermit, 10 The Wheel of Fortune, 11 Strength.* Third row: *12 The Hanged Man, 13 Death, 14 Temperance, 15 The Devil, 16 The Tower, 17 The Star.* Fourth row: *18 The Moon, 19 The Sun, 20 Judgment, 21 The World, king of spades, queen of spades.* Bottom row: *jack of spades, jack of clubs, ten of clubs, two of clubs, eight of diamonds, ace of hearts.*

Collection of the author


0 THE FOOL א
1 THE MAGICIAN ב
2 HIGH PRIESTESS ג
3 THE EMPRESS ד
4 THE EMPEROR ה
5 HIEROPHANT ו
6 THE LOVERS ז
7 THE CHARIOT ח
8 STRENGTH ט
9 THE HERMIT י
10 WHEEL of FORTUNE כ
11 JUSTICE ל
12 HANGED MAN מ
13 DEATH נ
14 TEMPERANCE ס
15 THE DEVIL ע
16 THE TOWER פ
17 THE STAR צ
18 THE MOON ק
19 THE SUN ר

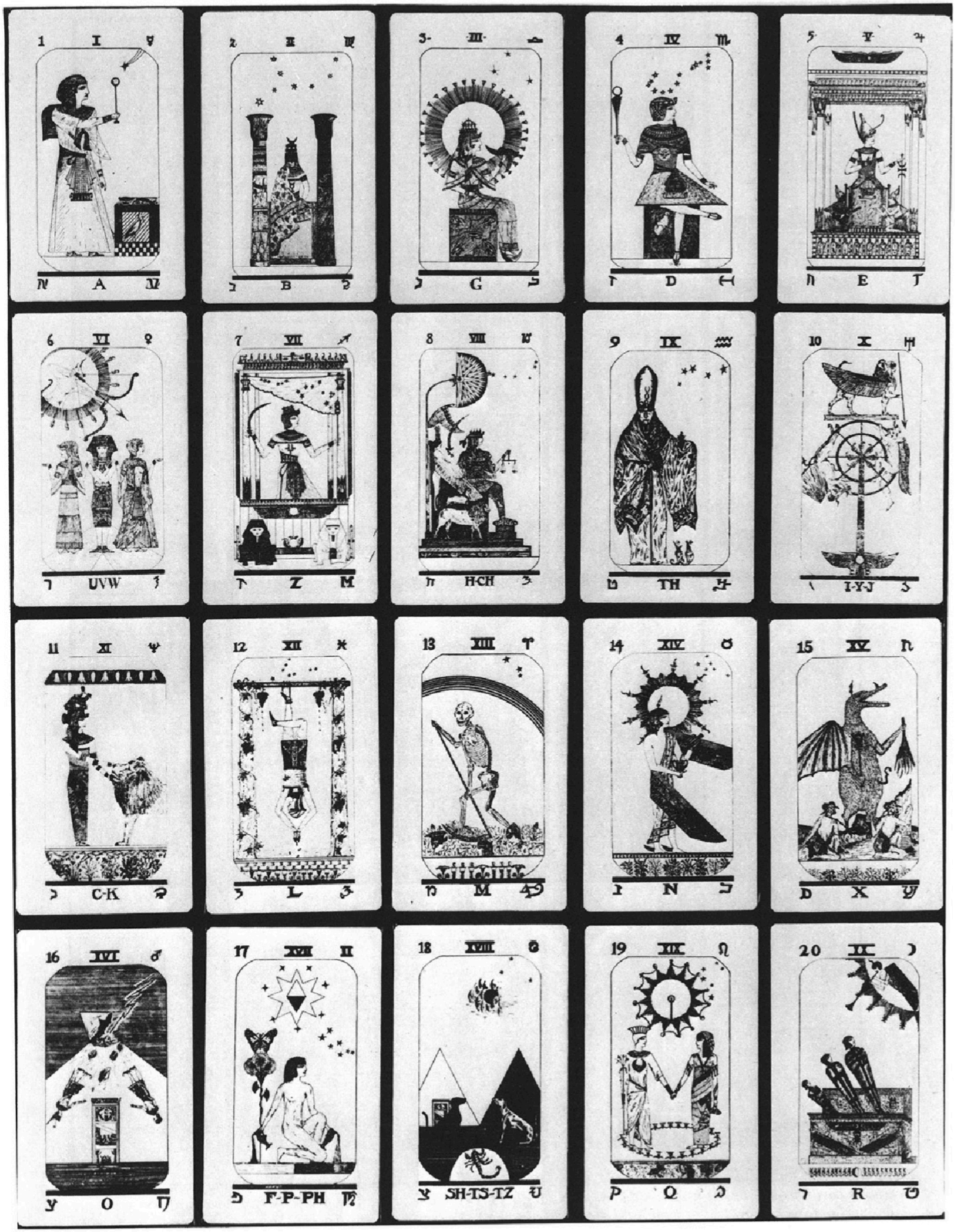
Builders of the Adytum Tarot *Also known as BOTA tarot, these cards are based upon the interpretations of Paul Foster Case. They were drawn by Jessie Burns Parke either in the late 1920s or early 1930s. Some of these cards bear a striking resemblance to the Rider-Waite cards, such as The Fool and The Moon, while others are entirely different, such as Death and The Sun. The pip cards in the BOTA pack do not have descriptive pictures as do those in the Waite deck.*

Church of Light Tarot *This deck relies upon Egyptian symbolism as described by C. C. Zain in* The Sacred Tarot. *Each Major Arcana card includes Arabic and Roman numbers, Egyptian, Hebrew and English letters, zodiac signs and other symbols. The uncolored* Church of Light Tarot *pack is described by Zain in a series of chapters—called serials—that deal with the scope, use, chronology, color significance and interpretation of each card. According to Zain, both the constellations in the sky—the stars, which do not offer the slightest suggestion as to the design pictured—and the tarot pictures adorning the walls of the ancient Egyptian initiation chamber make use of primitive pictograph writing to convey ancient knowledge about the human soul.*

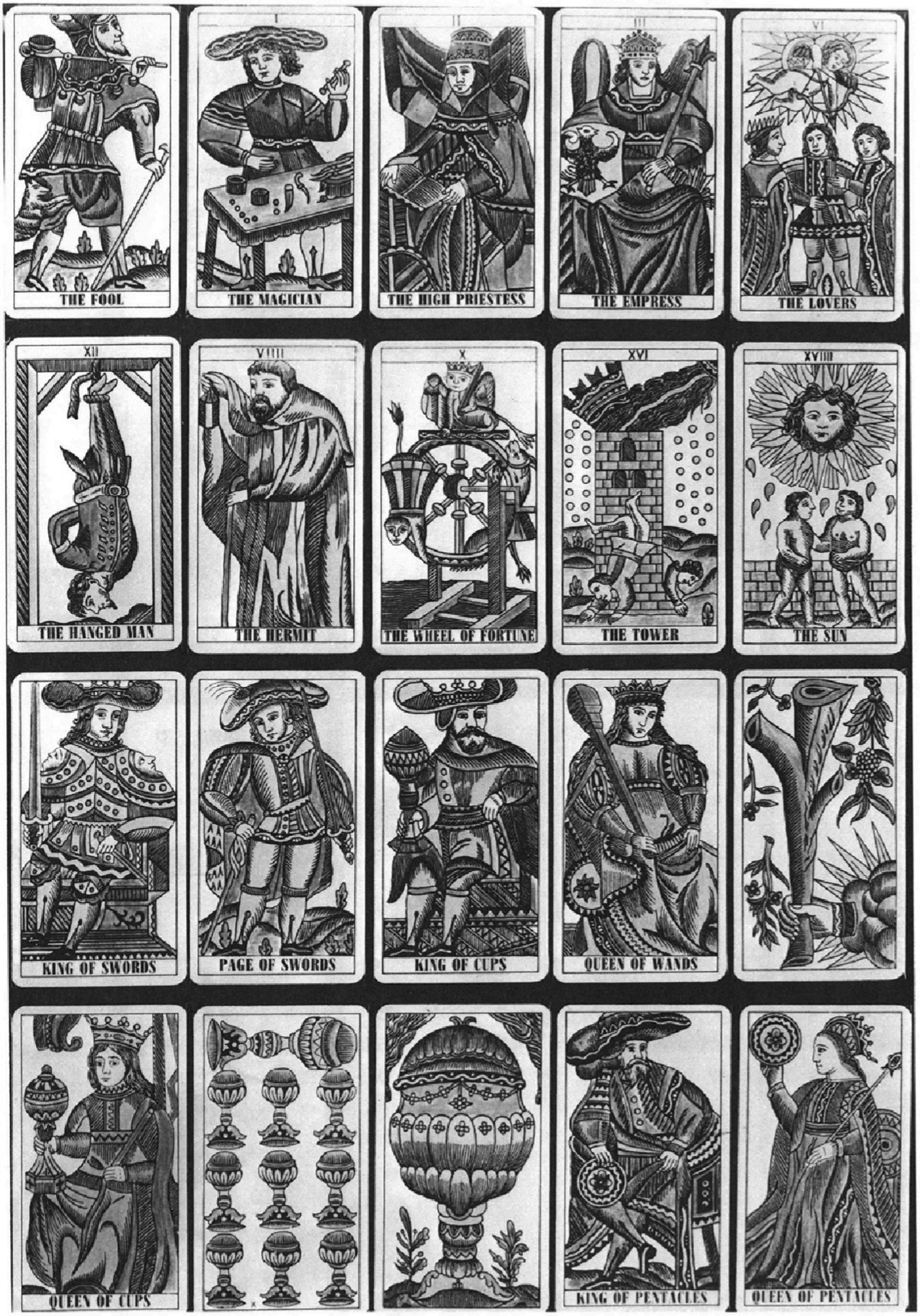
Top row: *I The Magus, II Veiled Isis, III Isis Unveiled, IV The Sovereign, V The Hierophant.* Second row: *VI The Two Paths, VII The Conqueror, VIII The Balance, IX The Sage, X The Wheel.* Third row: *XI The Enchantress, XII The Martyr, XIII The Reaper, XIV The Alchemist, XV The Black Magician.* Bottom row: *XVI The Lightning, XVII The Star, XVIII The Moon, XIX The Sun, XX The Sarcophagus.*

A description of Arcanum I The Magus illustrates the symbolism found on the cards in this pack. Arcanum I, The Magus, represents man in full possession of his moral and physical faculties. He is standing in an attitude of will, which precedes action. His robe is white, the image of purity, either original or regained. A serpent biting its own tail serves him for a girdle; this is the symbol of eternity, which alone circumscribes his endeavors. His forehead is encircled with a band of gold, which signifies light, and the circle expresses the universal circumference in which all created things move. The right hand of the Magus holds a scepter of gold surmounted by a circle representing spirit; it is the symbol of the authority conferred by spiritual attainment. He raises it toward heaven in the sign of aspiration to science, wisdom and force. Above The Magus is a four-pointed star, its rays extending heavenward; the star suggests an overshadowing genius directing The Magus's efforts and providing guidance in his upward struggles. The left index finger is extended toward the earth to show that the mission of the perfect man is to reign over the material world. This double gesture also signifies that the human will should reflect the Divine Will in order to procure good and prevent evil. Placed before the Magus, upon a cubic stone, are a cup, a sword and a piece of gold money in the center of which is engraved a cross. The cup signifies the mixture of passions that contribute to happiness or unhappiness, depending upon whether we are the masters or slaves of our passions. The sword signifies work, struggle that overcomes obstacles and the sorrowful trials that each of us must experience. The coin, sign of determined value, is the symbol of realized aspirations, of work accomplished, and shows power conquered by perseverance and efficacy of will. The cross, seal of the infinite by which the coin is marked, announces the ascension of that power in the spheres of the future. The cube upon which these symbols rest typifies the physical world; on its side appears an ibis to indicate that eternal vigilance is necessary if physical limitations are to be surmounted. The Magus is one skilled in magic, explains Zain, and magic is performed chiefly through the creation and vitalization of mental images. The Magus, therefore, is one in whom the power of the mind has been highly developed, and since in astrology mental ability falls under the rulership of the planet Mercury, this planet corresponds to both I and the Magus of Arcanum I.

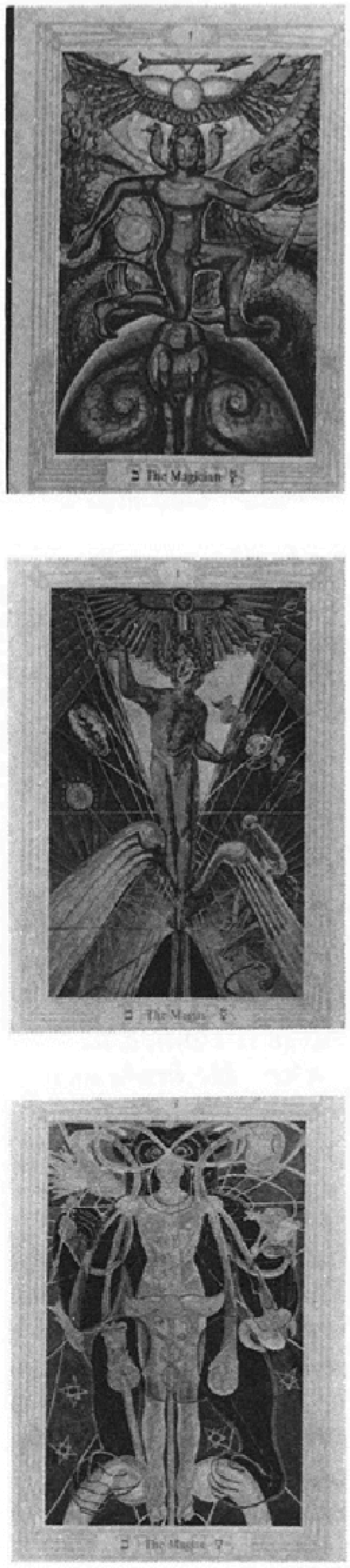
Collection of the author


1 I
A
2 II
B
3 III
G
4 IV
D
5 V
E
6 VI
UVW
7 VII
Z
M
8 VIII
H-CH
9 IX
TH
10 X
I-Y-J
11 XI
C-K
12 XII
L
13 XIII
M
14 XIV
N
15 XV
X
16 XVI
O
17 XVII
F-P-PH
18 XVIII
SH-TS-TZ
19 XIX
Q
20 XX
R

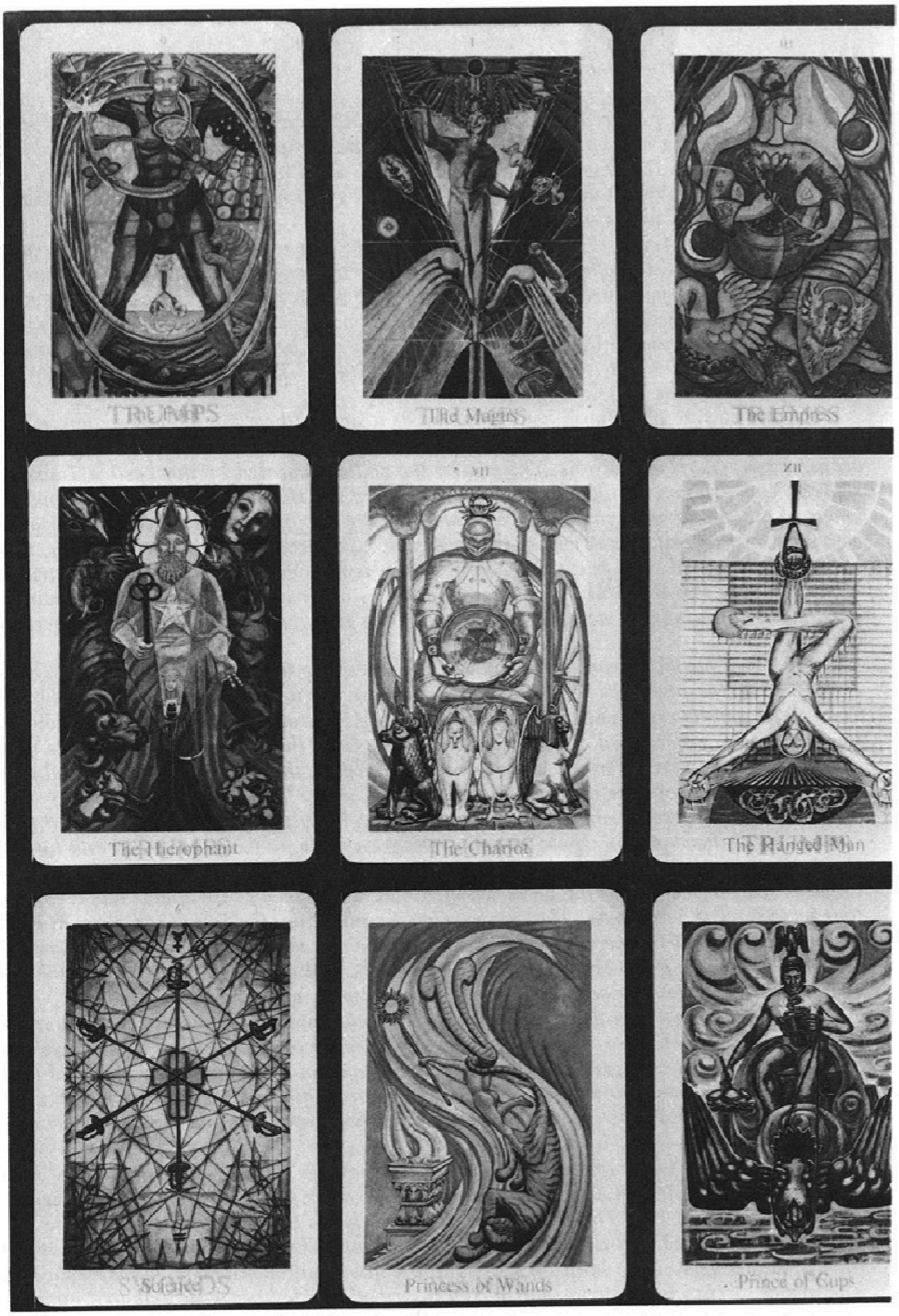
Collection of the author


THE FOOL
I
THE MAGICIAN
II
THE HIGH PRIESTESS
III
THE EMPRESS
VI
THE LOVERS
XII
THE HANGED MAN
VIIII
THE HERMIT
X
THE WHEEL OF FORTUNE
XVI
THE TOWER
XVIIII
THE SUN
KING OF SWORDS
PAGE OF SWORDS
KING OF CUPS
QUEEN OF WANDS
QUEEN OF CUPS
KING OF PENTACLES
QUEEN OF PENTACLES

Tarot Classic *Published by AGMuller & Cie, Switzerland, and U.S. Games Systems, Inc., New York, this deck is a reprint of card designs based upon woodcuts by Claude Burdel, circa 1751. The Major Arcana cards of this pack are similar to the typical Tarot of Marseilles designs. A complete description of the Tarot Classic deck is contained in the book* Tarot Classic *issued in 1972 by Grosset & Dunlap.*



Three versions of The Magician or The Magus card painted by Lady Frieda Harris for the Aleister Crowley "Thoth" tarot pack.



Collection of the author

Aleister Crowley "Thoth" Tarot *This pack was drawn by Lady Frieda Harris, guided by Crowley's interpretations. The original Crowley paintings are housed today at the Warburg Institute, University of London. Crowley believed that the tarot trumps, or Atus of Tahuti, comprised a complete system of hieroglyphics that represented the total energies of the universe. He sought to reconstruct the tarot trumps through a combination of astrology and the Tree of Life with its ten* sephiroth *and twenty-two connecting paths. The names of four of the Major Arcana or "Atu" were changed: VIII Adjustment was substituted for Justice, XI Lust for Strength, XIV Art for Temperance and XX The Aeon for Judgment.*

Top row: ***0 The Fool*** *is shown against a background of air in an attitude of one bursting unexpectedly upon the world. He has the horns of Dionysus Zagreus, and between them is the phallic cone of white light. He is clad in green, according to the tradition of spring, but his shoes are of the gold of the sun. In his right hand he bears the wand, tipped with a pyramid of white, of the All-Father. In his left hand he bears a flaming pine cone of similar significance, but also indicating vegetable growth. From his left shoulder hangs a bunch of purple grapes, representing fertility, sweetness and the basis of ecstasy, which is shown by the stem of the grapes developing into rainbow-hued spirals. The form of the universe suggests the threefold veil of the negative manifesting into divided light. Upon the spiral whorl are other attributions of godhead: the vulture of Maut, the dove of Venus, Isis or Mary, and the ivy sacred to The Fool's devotees. There is also a butterfly of many colors and a winged globe with twin serpents, a symbol that is echoed and fortified by the twin infants embracing on the middle spiral. Above them hangs the benediction of three flowers in one. Fawning* *upon the figure of The Fool is a tiger, and beneath his feet, in the Nile with its lotus stems, crouches a crocodile. The whole picture is a glyph of creative light.*

I ***The Magus*** *is pictured in Greco-Egyptian tradition as Mercury, messenger of the gods, shown in space with the suit symbols floating nearby, which Crowley describes as weapons: "With the Wand createth He; with the Cup preserveth He; with the Dagger destroyeth He; with the Coin redeemeth He,"* Liber Magi *vv. 7–10. His winged ankles are tied and an ape rises toward him. Above the Magus appears a caduceus with its winged staff entwined by two serpents, associated with the Greek god Hermes.*

III ***The Empress*** *is a regal woman with imperial crown and vestments. She is seated upon a throne whose upright arms suggest twisted blue flames symbolic of her birth from water, the feminine, fluid element. In her right hand she holds the lotus of Isis, which represents feminine or passive power, and a living form of the Holy Grail. Perched upon the flamelike uprights of her throne are two of her most sacred birds, the sparrow and the dove. On her robe are bees and dominoes surrounded by continuous spiral lines and her belt is the zodiac. Beneath her throne is a floor of tapestry embroidered with fleurs-de-lis and fishes that seem to be adoring the Secret Rose at the base of the throne. Two moons revolve on either side of The Empress.*

Second row: *V* ***The Hierophant*** *is shown as a smiling bearded figure surrounded by elephants, a bull and the four beasts or Kerubs, one in each corner of the card. He holds a wand interlaced with three rings representing the three aeons of Isis, Osiris and Horus. The sign of the zodiac repeated by this card is Taurus, the bull Kerub. The ruler of the sign is Venus, shown by the woman standing before the Hierophant. On the Hierophant's chest is a pentagram with the image of a dancing male child, which symbolizes the law of the aeon of the child Horus (which arrived in 1904) with its emphasis on true self or will rather than external influences. According to Crowley, there were two previous aeons in the history of the world. The first, the aeon of Isis, was the aeon of women; hence matriarchy and the worship of the Great Mother. About 500 B.C. the second aeon, of Osiris, arrived; that is, the aeon of man, the father and the paternal religions of suffering and death. The rhythm of the Hierophant is such that he moves only at intervals of two thousand years.*

VII ***The Chariot*** *appears to have been influenced by the trump portrayed by Eliphas Levi. The canopy of the chariot is the blue of the night sky of Binah. The pillars are the four pillars of the universe, the regimen of Tetragrammaton. The scarlet wheels represent the original energy of Geburah, which causes the revolving motions. The chariot is drawn by four sphinxes composed of the four Kerubs: the bull, the lion, the eagle and the man. The charioteer is clothed in amber-colored armor decorated with ten stars of Assiah, the inheritance of celestial dew from his mother. He bears as a crest the crab appropriate to the zodiacal sign of Cancer. The vizor of his helmet is lowered, for no man may look upon his face and live; for the same reason no part of his body is exposed. He is throned in The Chariot rather than conducting it, because the whole system of progression is perfectly balanced and his only function is to bear the Holy Grail. The most important feature of the card is the Holy Grail of pure amethyst, the color of Jupiter, though its shape suggests the full moon and the great sea of Binah. In the center is radiant blood. Spiritual life is implied as is the light that penetrates the darkness. The rays revolve, emphasizing the Jupiterian element in the symbol. The Chariot refers to the zodiacal sign of Cancer, the sign into which the sun moves at the summer solstice. Cancer also represents the path that leads from the great Mother Binah to Geburah, and is thus the influence of the supernals descending through the veil of water—which is blood—upon the energy of man, and so inspires it.*

XII ***The Hanged Man*** *is depicted against a background grillwork of small squares representing the elemental tables of all the energies of nature. The legs of the figure are crossed to form a right angle and the arms are outstretched to form an equilateral triangle; these shapes give the symbol of a triangle surmounted by the cross from the aeon of Osiris. The entire figure—moribund and at the same time majestic—is suspended from an ankh, while entwined around his left foot is a serpent, both the creator and destroyer who causes all transformation. A coiled serpent rests on the water below the figure.*

Bottom row: *The* ***six of swords*** *—Science—depicts six swords, with ornamental hilts, in the form of a hexagram. The points touch the petals of a red rose upon a golden cross of six squares, which suggests the Rosy Cross as the central secret of scientific truth. The* ***princess of wands*** *is shown leaping in a surging flame. A tiger's skin falls behind her. The princess is unclothed and carries a wand crowned with the disk of the sun. This card is said to represent the dance of the virgin priestess of the Lords of Fire, and the golden altar ornamented with ram heads symbolizes the fires of spring. The* ***prince of cups*** *is a warrior partly clad in armor. His helmet is surmounted by an eagle, and his chariot, which resembles a seashell, is also drawn by an eagle. His wings are tenuous, almost of gas. In his right hand he holds an inverted lotus flower, sacred to the element of water, and in his left hand a serpent rises from a large cup. Beneath his chariot is the calm and stagnant water of a lake upon which rain is falling.*

The court cards in the Crowley pack are based upon the Hebrew system, which postulates Father and Mother from whose union issue Son and Daughter. Thus, Crowley named the four court cards knight, queen, prince and princess to represent father, mother, son and daughter, respectively. The four suits were designated by Crowley as swords attributed to air, wands attributed to fire, cups attributed to water and disks (coins) attributed to earth. The thirty-six pip cards of the Minor Arcana series (aces excluded) and their designated names in the Crowley Thoth pack are: suit of swords— ten, Ruin; nine, Cruelty; eight, Interference; seven, Futility; six, Science; five, Defeat; four, Truce; three, Sorrow; two, Peace; suit of wands—ten, Oppression; nine, Strength; eight, Swiftness; seven, Valor; six, Victory; five, Strife; four, Completion; three, Virtue; two, Dominion; suit of cups—ten, Satiety; nine, Happiness; eight, Indolence; seven, Debauch; six, Pleasure; five, Disappointment; four, Luxury; three, Abundance; two, Love; suit of disks—ten, Wealth; nine, Gain; eight, Prudence; seven, Failure; six, Success; five, Worry; four, Power; three, Work; two, Change. Crowley viewed tarot cards as living individuals that must be studied and experienced in order to be understood. To effectively use the cards, he believed it was necessary to live with them over a long period of time and to study their interplay in daily life.

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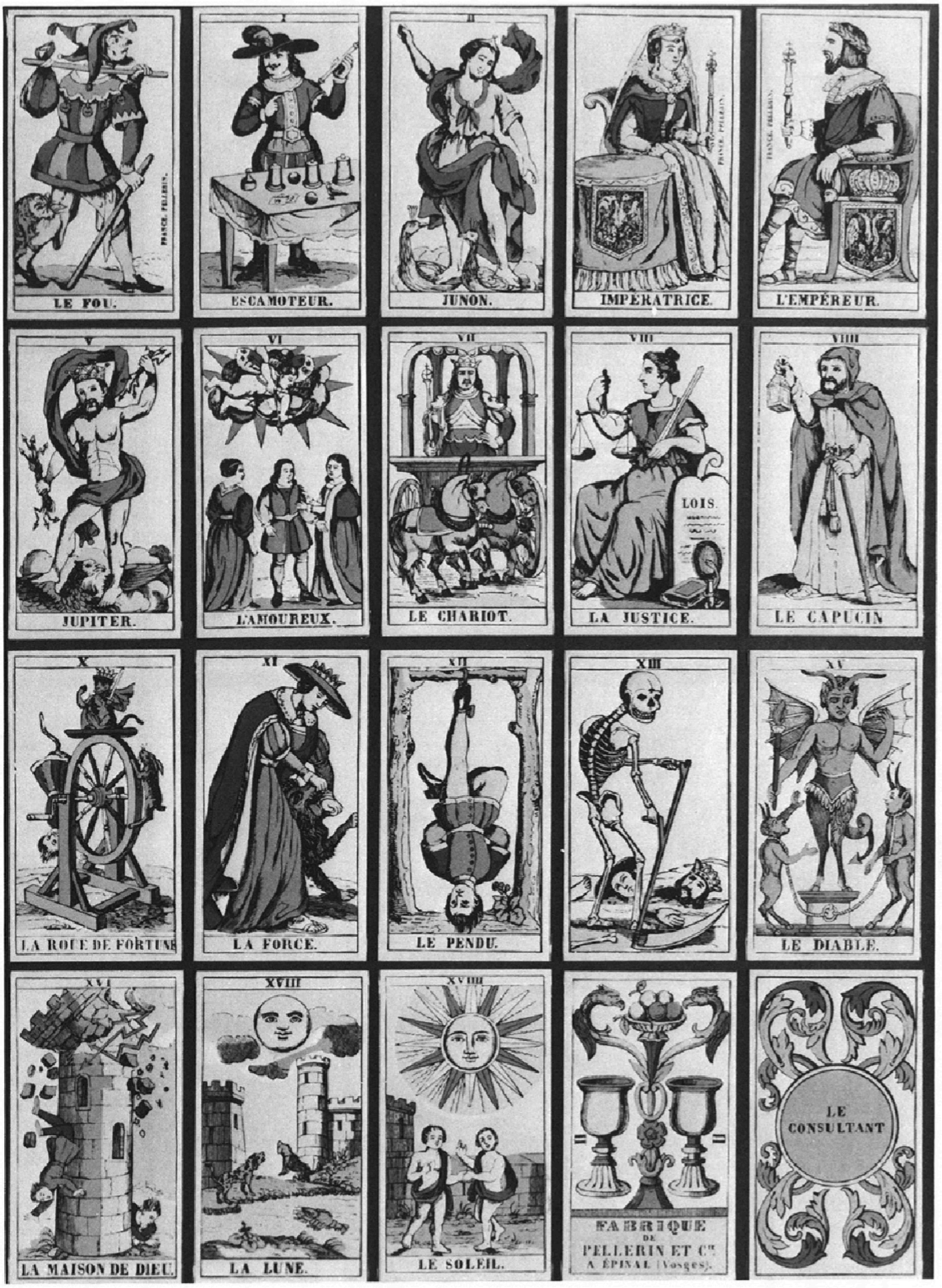
LE FOU.
FRANCE. PELLERIN.
I
ESCAMOTEUR.
II
JUNON.
IMPÉRATRICE.
L'EMPÉREUR.
V
JUPITER.
VI
L'AMOUREUX.
VII
LE CHARIOT.
VIII
LOIS.
LA JUSTICE.
VIIII
LE CAPUCIN
X
LA ROUE DE FORTUNE
XI
LA FORCE.
XII
LE PENDU.
XIII
XV
LE DIABLE.
XVI
LA MAISON DE DIEU.
XVIII
LA LUNE.
XVIIII
LE SOLEIL.
FABRIQUE
DE
PELLERIN ET C^IE
A ÉPINAL (Vosges).
LE
CONSULTANT

D'Epinal Tarot *Reprint of Tarot d'Epinal, one of the popular catchpenny tarot packs originally published in France by Pellerin during the nineteenth century. As the word "catchpenny" implies, these packs were inexpensively printed for popular distribution. This reprint was completed in 1976 by Arts et Lettres, France. Some of the Major Arcana deviate from traditional designs.* Top row: Le Fou *(The Fool) with a small beard; I* Escamoteur *(The Juggler) with plumed hat; II* Junon *(Juno);* Impératrice *(Empress) (unnumbered);* L'Empereur *(The Emperor) (unnumbered).* Second row: *V Jupiter, VI* L'Amoureux *(The Lovers); VII* Le Chariot *(The Chariot); VIII* La Justice *(Justice next to a tablet entitled* "Lois" *(Laws); VIIII* Le Capucin *(The Hermit).* Third row: *X* La Roue de Fortune *(The Wheel of Fortune); XI* La Force *(Strength); XII* Le Pendu *(The Hanged Man); XIII (Death); XV* Le Diable *(The Devil).* Bottom row: *XVI* La Maison de Dieu *(The Tower); XVIII* La Lune *(The Moon); XVIIII* Le Soleil *(The Sun); two of cups; and* Le Consultant *(The Consultant), an extra card found in this pack.*

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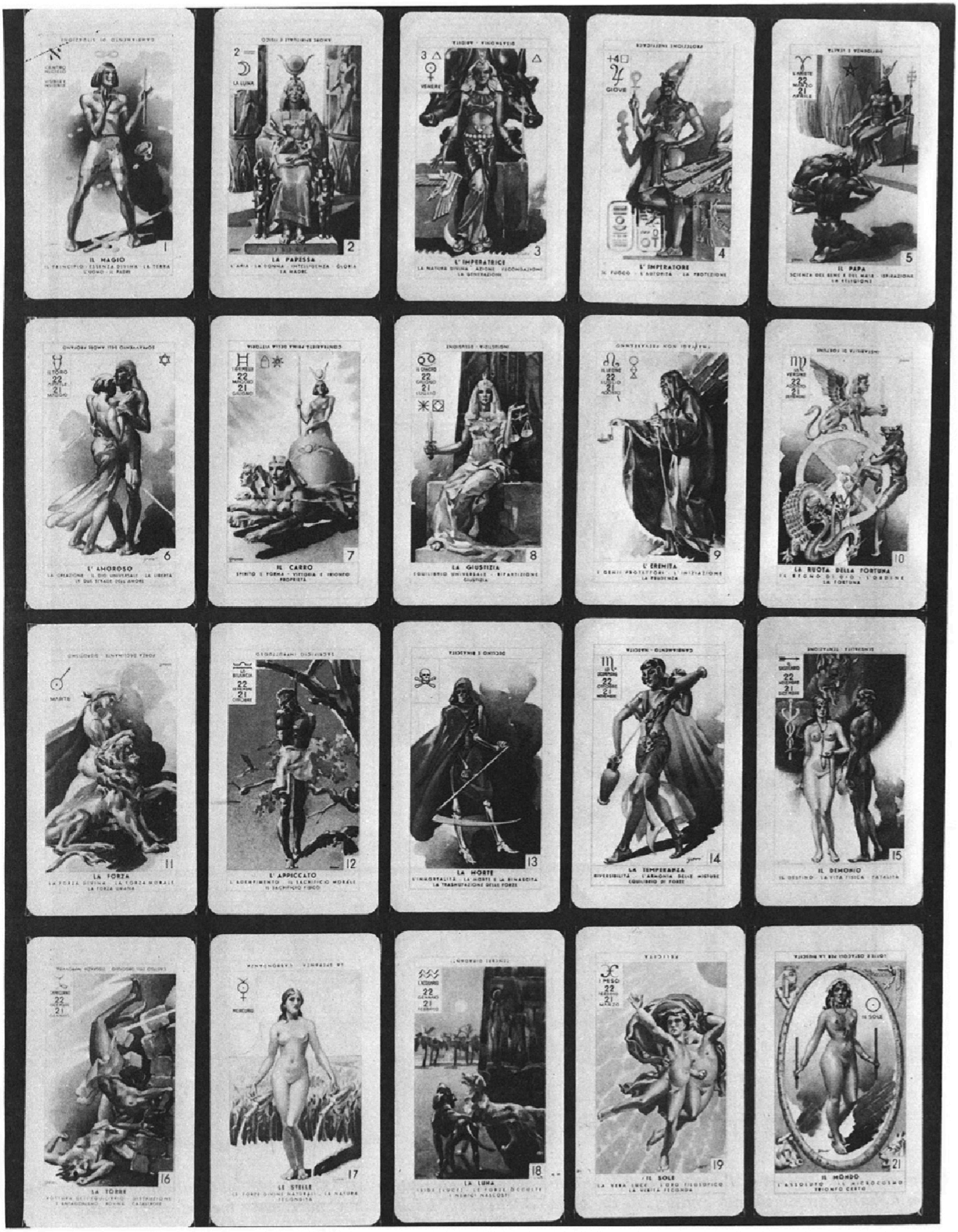
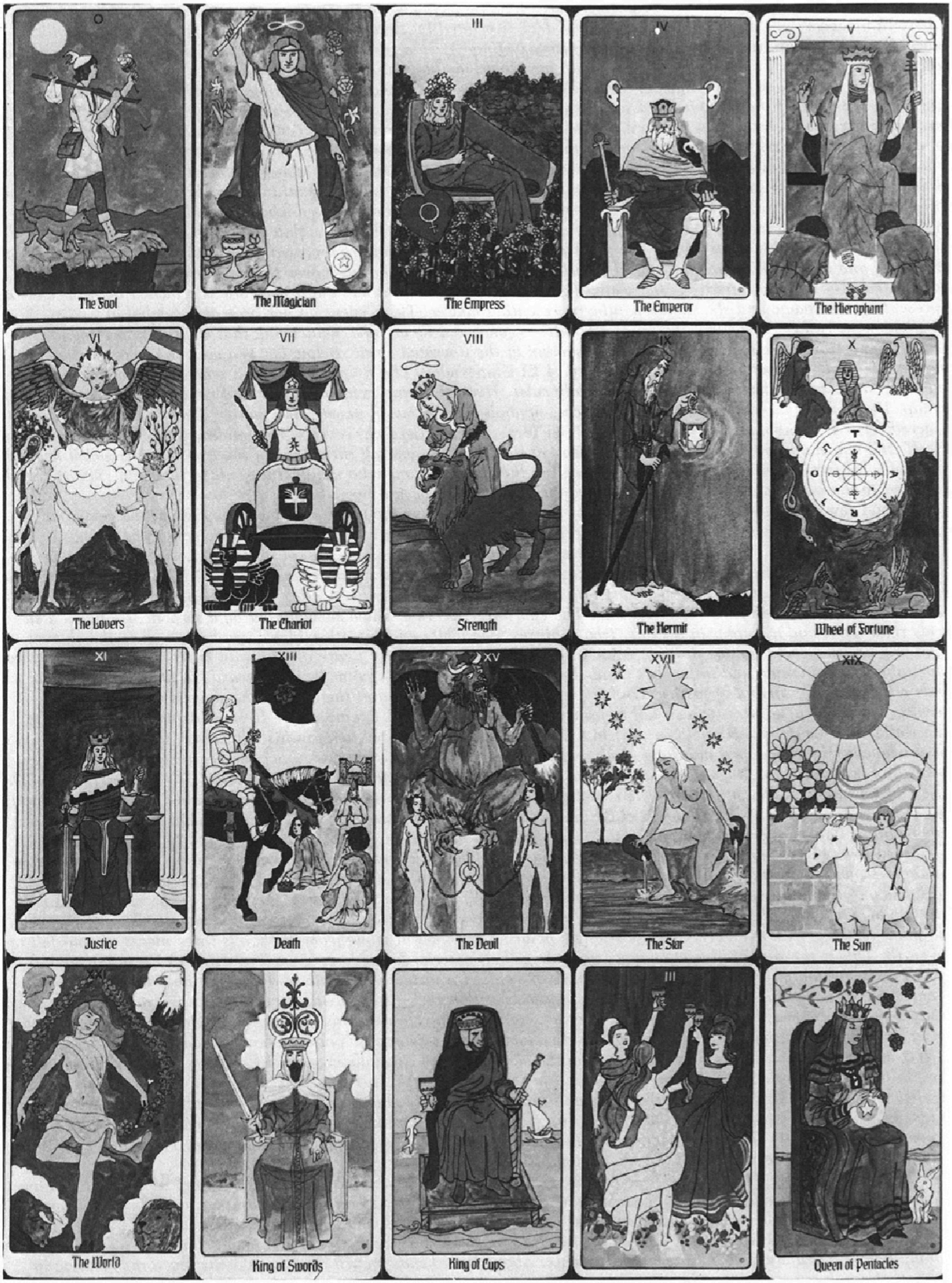

1
IL MAGO
2
LA PAPESSA
3
L' IMPERATRICE
4
L' IMPERATORE
5
IL PAPA
6
L' AMOROSO
7
IL CARRO
8
LA GIUSTIZIA
9
L' EREMITA
10
LA RUOTA DELLA FORTUNA
11
LA FORZA
12
L' APPICCATO
13
LA MORTE
14
LA TEMPERANZA
15
IL DEMONIO
16
LA TORRE
17
LE STELLE
18
LA LUNA
19
IL SOLE
21
IL MONDO

Il Destino Svelato Dal Tarocco *Published in 1955 by S. A. Modiano, Trieste. The twenty-two Major Arcana cards in this seventy-eight-card tarot pack are a departure from typical tarot decks. The figures fluctuate from Egyptian to contemporary; each Major Arcana card contains interpretations, astrological symbols and the appropriate Arabic number in a square on the lower right. This pack was recently reissued by Modiano in an Italian edition under the name Cartomanzia 184 and an English edition called Cagliostro Tarot 184 with an instruction booklet written by a Docteur Marius.*

Collection of the author


O
The Fool
The Magician
III
The Empress
IV
The Emperor
V
The Hierophant
VI
The Lovers
VII
The Chariot
VIII
Strength
IX
The Hermit
X
Wheel of Fortune
XI
Justice
XIII
Death
XV
The Devil
XVII
The Star
XIX
The Sun
XXI
The World
King of Swords
King of Cups
III
Queen of Pentacles

Dynamic Games Tarot *Issued in 1973. The symbols on the Major Arcana, court and pip cards generally follow the Rider-Waite cards but the designs are by a lighter hand and the figures are depicted as younger and prettier. Some of the female figures have an almost starrylike appearance.*

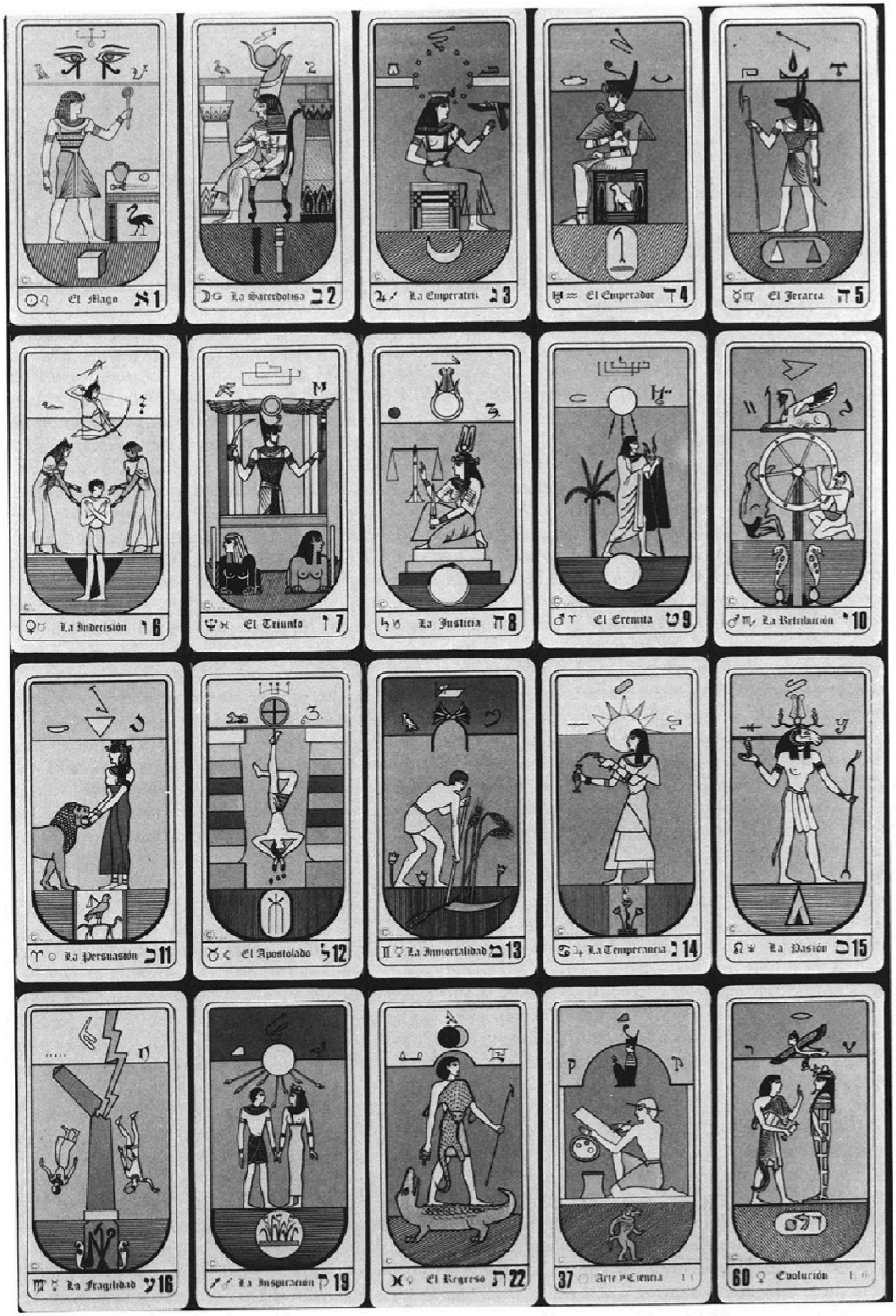
***Egipcios Tarot** The design of this tarot pack features Egyptian symbolism based upon the writings of Professor J. Iglesias Janeiro in his work* La Cabala de Prediccion. *The deck is printed by Editorial Kier, Argentina, in attractive metallic colors. Both the twenty-two Major Arcana and fifty-six Minor Arcana cards contain descriptive pictures on each card, as well as titles in Spanish and symbols dealing with astrology, mythology, alchemy and folklore.*

Top row: **I El Mago** *(The Magician) depicts an Egyptian priest standing before an altar; his posture expresses magical will. In his left hand he holds a scepter surmounted by a circle, symbol of his authority. The other suits of the tarot are represented on the altar in front of him. His raised left hand reflects heavenly wisdom and his right hand pointing downward with finger outstretched to the earth tells that the priest rules over the material world. The cube beneath his feet signifies the earth element over which he is lord. The Uazat eyes above his head signify the eternal wisdom.* **2 La Sacerdotisa** *(The Priestess) depicts the figure of Isis. She is seated within a temple and wears a crown with horns encircling a moon. The Priestess is veiled and clasps against her breast the ankh of eternal life. On her knee is a papyrus book. The Priestess is the personification of occult science and she sits within the sanctuary of Isis. The veil indicates that her teachings are hidden from the profane and curious and are revealed only to the initiate. The pillars at either side and the glyphs of pillars—the* tet*—below her indicate that she rules over the four directions.* **3 La Emperatriz** *(The Empress) portrays the seated figure of an Isis type, but without a veil. She is crowned with twelve stars representing the zodiac and she sits on a cube representing matter. The serpent on her brow is a symbol of enlightenment. In her right hand she holds a scepter surmounted by a globe, evidencing that she rules over the world. Her left hand is outstretched toward an eagle, symbol of the liberated spirit. Below her is a crescent moon, indicating that her principle is lunar, the gnostic femininity.* **4 El Emperador** *(The Emperor) shows a seated man who wears a helmet on his head, indicating that he is a worldly ruler. His right hand holds a scepter and his left hand is clenched on his lap. He is seated on a cube that contains a cat, symbol of inner vision penetrating matter. On the Emperor's brow is a sacred serpent, symbol of his enlightenment.* **5 El Jerarca** *(The Hierarch) reveals the standing figure of Anubis holding a staff. His left hand points to the ground, indicating that he rules over all the things of the world. He is jackal-headed and under his feet there is a pair of scales, indicating that he is the one who weighs the souls of the dead. The Hierarch is related to the inner sanctum and he is a guardian of the sacred occult mysteries.*

Second row: **6 La Indecisión** *(The Lovers or Indecision) portrays the figure of a man standing at the crossroads, symbolized by the triangle, his hands crossed over his breast. Two women, one at either side, seem to be trying to influence him, and they are the symbolical figures Vice and Virtue. Above, in the spirit of justice seeking to punish wrongdoers, a male figure draws a bow and takes aim at Vice, who wears transparent clothes.* **7 El Triunfo** *(The Chariot of Triumph) depicts the figure of a man standing in a war chariot. Above his head is a sphere sustained by two outspread wings, symbol of the immortal soul. The charioteer wears a crown surmounted by a serpent. He holds a sword in his right hand and a scepter in his left. Two sphinxes, one white and the other black, are harnessed to the chariot, signifying positive and negative destiny.* **8 La Justicia** *(Justice) depicts the figure of a woman kneeling at the top of three steps. She wears a crown and in her left hand she holds a sword with its point facing upward. In her right hand she holds a balance, the symbol of justice. On her forehead is a serpent, and at the base of the steps is the serpent of eternity, Uraeus, which bites its own tail to form an endless circle.* **9 El Eremita** *(The Hermit) depicts the figure of a man walking in the desert. He holds a staff in his right hand and a lighted lamp in his left, which symbolizes enlightenment. He is wrapped in a long cloak and walks over the orb of the sun. Above his head another sun shines down, three rays directing themselves at his head and the flourishing tree growing in the desert.* **10 La Retribución** *(The Wheel of Fortune or Retribution) shows a wheel containing six spokes being turned by Hermanubis, the genius of good, and Typhon, the genius of evil. The wheel is supported below by twin serpents, symbols of sexuality. Above this wheel rests a sphinx on a platform supported by the wheel in equilibrium. The sphinx holds a staff and is winged.*

Third row: **11 La Persuasión** *(Strength or Persuasion) shows a woman feeding a lion. She is a virgin and wears an elaborate crown ornamented with a serpent. Below her is a glyph of an eagle riding upon a snake, suggesting the ascendency of the higher over the lower. The lion symbolizes force, here subdued by the purity of the virgin.* **12 El Apostolado** *(The Hanged Man or Martyr) shows a man suspended by his left foot. His two hands are tied over his head and point to the ground. His arms form a triangle pointing downward, while from his hands three pieces of gold fall to the earth. This is the sign of abrupt change, indicating that material forces have gained control.* **13 La Inmortalidad** *(Death or Immortality) depicts an Egyptian laborer or peasant wearing a loincloth and hard at labor reaping corn or wheat. Above his head are two entwined lotuses, indicating that there is a spirituality that survives death.* **14 La Temperancia** *(Temperance) depicts a male figure wearing priestly robes and having long hair. He stands with the sun above his head, indicating his divine origin. The two hands hold jars and he pours water from one to the other. Below his feet are three lotuses. A serpent emerges from the central flower, symbolizing the alchemist at work transforming one thing into another, as the combination of male and female essences.* **15 La Paión** *(The Devil or Passion) depicts a ram-headed figure of Typhon with horns. He stands erect and holds in his left hand a scepter staff surmounted by horns. In his right hand he holds a serpent, which rises up from his palm. On his head he has thin horns upon which rest two serpents. Below his feet is a triangular structure, symbolizing the female principle of procreation. This card is a picture of the evil magician who uses power for his own gain.*

Bottom row: **16 La Fragilidad** *(The Tower or Fragility) depicts an obelisk struck by lightning. A crowned and an uncrowned man fall at either side, suggesting that nature is no respecter of rank and that kings and commoners are treated alike. At the base of the obelisk are three ritual staffs or scepters, indicating that no authority is immune from heavenly wrath.* **19 La Inspiración** *(The Sun or Inspiration) depicts a young man and woman standing close together and holding hands. They are dressed in simple garments. Above their heads an orb of the sun emits seven rays ending in hands that reach out to the two figures below. Below the young couple appears a circle enclosing three growing flowers, which are symbols of harmony and resurrection. The entire picture is a glyph of the power and potency of the sun.* **22 El Regreso** *(The Fool or Regression) reveals a man standing on the back of a crocodile. Traditionally, he is blind and holds a staff in the left hand and an ankh, the symbol of eternity, in his right hand. Above his head is an eclipse of the sun.*


El Mago 1
La Sacerdotisa 2
La Emperatriz 3
El Emperador 4
El Jerarca 5
La Indecisión 6
El Triunfo 7
La Justicia 8
El Eremita 9
La Retribución 10
La Persuasión 11
El Apostolado 12
La Inmortalidad 13
La Temperancia 14
La Pasión 15
La Fragilidad 16
La Inspiración 19
El Regreso 22
37 Arte y Ciencia
60 Evolución

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He wears animal clothing and he strides out toward his destination. This glyph is the symbol of materialism. **37 Arte y Ciencia** *(Art and Science) depicts a scribe seated at his working place. He paints the glyphs of his trade. Above his head is a hieroglyph of a crowned priest holding an ankh. Under him is a monkey-headed god, patron of the arts. This is an invocation of Thoth, the founder of all knowledge.* **60 Evolución** *(Evolution) depicts two figures. The male figure is similar to the blind man on card 22 and he stands before an Egyptian mummy. He wears animal skins and makes a gesture of peace with his left hand. In his right hand he holds an elixir vase. Above the heads of the two figures is a bird with a human head, the* Ka *or released spirit, holding the sign of eternal life in its claws. Below is a glyph indicating evolution from the cosmic waters upward. This card depicts the ascent of the spirit. Cards 37 and 60 are part of the Minor Arcana.*

In the Egipcios tarot pack the Minor Arcana cards are distinctive in that they contain full pictures instead of the traditional suit designations and values.

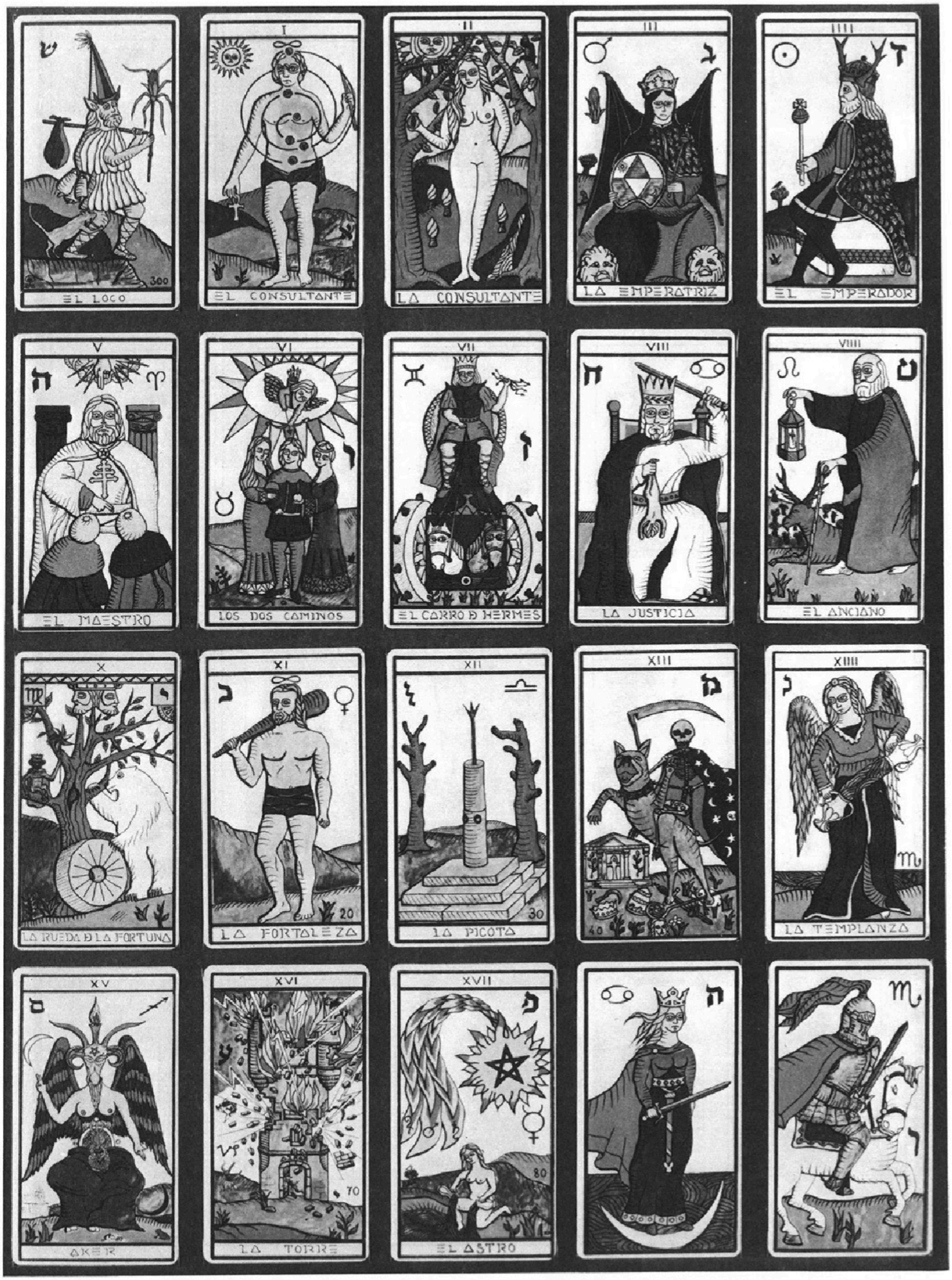
***Esoteric Tarot** Published in 1976 by Heraclio Fournier, Spain. The Esoteric tarot, known as El Gran Tarot Esoterico, was designed by Luis Pena Longo under the direction of Maritxu Guler. Each Major Arcana card has a Hebrew letter and some of the cards bear signs of the zodiac.*

Top row: ***El Loco** (The Crazy One or The Fool) is dressed in a layered garment. Three cow bells hang from his waist. In his right hand he holds upright a large corn stalk while with the other hand he holds a stick with a large handkerchief in which are coins. The conical hat on his head is topped with feathers. A cat scratches at his leg. This card symbolizes that man enslaves himself to materialistic forces. **I El Consultante*** *(The Male Consultant) is depicted as a young man standing before the great horizon. He is sure of his great powers. A brilliant sun shines upon him. He holds a magic wand toward the sky while in his other hand he holds an ankh that points toward earth and its pleasures. Above his head is the eternal figure eight and in front of him are evolving celestial bodies. **II La Consultante*** *(The Female Consultant) is a nude figure who stands between two trees in the Garden of Eden and is illuminated by the rays — of the moon. One hand holds a pomegranate while the other hand is behind her back. **III La Emperatriz** (The Empress) is a winged woman wearing royal garments and a golden crown. She holds in her right hand the reflection of soul and life. Two lions sit at her feet and an ear of corn appears to her right. **IIII El Emperador** (The Emperor) is a bearded prince with large antlers protruding from his steel helmet. He is the symbol of power and conquest. His cape matches the design of the cape worn by The Empress.*

Second row: ***V El Maestro** (The Teacher) is the master of the Arcanas. He wears a cross and his cape is held at his neck by a button with the star symbol of wisdom. He sits before two neophytes and gives them his blessing. Above him is a darkened cloud from which seven rays and a hand in the esoteric symbol emerge. **VI Los Dos Caminos** (The Two Roads) depicts a strong man, the same person who appeared in Card I, but he now stands at a crossroad and is torn between the pressures of two women dressed in long robes. One woman has loose, long hair and the other woman wears a golden band around her forehead. **VII El Carro de Hermes** (The Chariot of Hermes) depicts two horses dragging a chariot of powerful wheels with large protruding cleats. The charioteer is crowned and he holds arrows in his left hand, symbols of victory. **VIII La Justicia** (Justice) depicts a crowned male king with upraised sword, which he is about to strike against the small child to clarify truth. The back of the throne is topped with a sphere and triangle. **VIIII El Anciano** (The Old Man) depicts a bearded figure dressed in a cloak and holding a hexagonal lantern and a wand. An antlered animal rests at his side.*

Third row: ***X La Rueda de la Fortuna** (The Wheel of Fortune) depicts a massive stone wheel pushed by the paw of a white bear. A crowned monkey sits on a tree branch and holds a pinwheel. At the top of the tree is a double head. **XI La Fortaleza** (Strength) shows Samson holding across his right shoulder a massive club while strolling the earth. **XII La Picota** (The Pillory) depicts a stone post topped with an iron trident. The pillory stands between two trees; each tree has six cut branches. XIII—This untitled card is called **La Inmortalidad** (Immortality) and corresponds to Death. A skeleton, garbed in a cloak decorated with suns, stars and moons, holds a scythe while he sits upon a strong huge dog. From the earth appear a number of plants among a female human head, an emperor's crown and a papal crown, a fallen sword, a scythe and a bishop's crozier. A mausoleum with a large golden ankh is in the background. **XIIII La Templanza** (Temperance) depicts a winged angel pouring the elixir of life from one large cup to another. In the background is the sea.*

Bottom row: ***XV Aker** (The Devil) is depicted as a winged and horned goat of the sabbat. A flame rises between its horns and a pentacle appears on its forehead. Its face is synthetic and with its hands it makes an esoteric sign and points to the black and white moons of evil and good. The symbol of caduceus rises from its lap in front of its scaly stomach. **XVI La Torre** (The Tower) depicts seven bolts of lightning as they strike a stone turreted tower located in Azekah. Several figures are blown into the air as flames engulf the tower. One figure leans against the archway at the main entrance. **XVII El Astro** (The Star) depicts a naked maiden pouring fluid from a gold and silver jar onto the arid earth. Her left knee rests on the earth and the toes of her right foot are in the water. A small bird perches on a tree. Above the maiden in the clear sky appears a large fiery star with three tails. In the center of the star is a large pentacle. The **queen of swords** stands on a thin moon floating upon the water. She holds a sword and behind her is the sign of Cancer, symbol of the daring woman. The **knight of swords** rides a galloping white horse. He is dressed in full armor, including helmet. In the air appears the sign of Scorpio, symbolizing a strong young man.*


EL LOCO
300
I
EL CONSULTANTE
II
LA CONSULTANTE
III
LA EMPERATRIZ
IIII
EL EMPERADOR
V
EL MAESTRO
VI
LOS DOS CAMINOS
VII
EL CARRO D HERMES
VIII
LA JUSTICIA
VIIII
EL ANCIANO
X
LA RUEDA D LA FORTUNA
XI
20
LA FORTALEZA
XII
30
LA PICOTA
XIII
40
XIIII
LA TEMPLANZA
XV
AKER
XVI
70
LA TORRE
XVII
80
EL ASTRO

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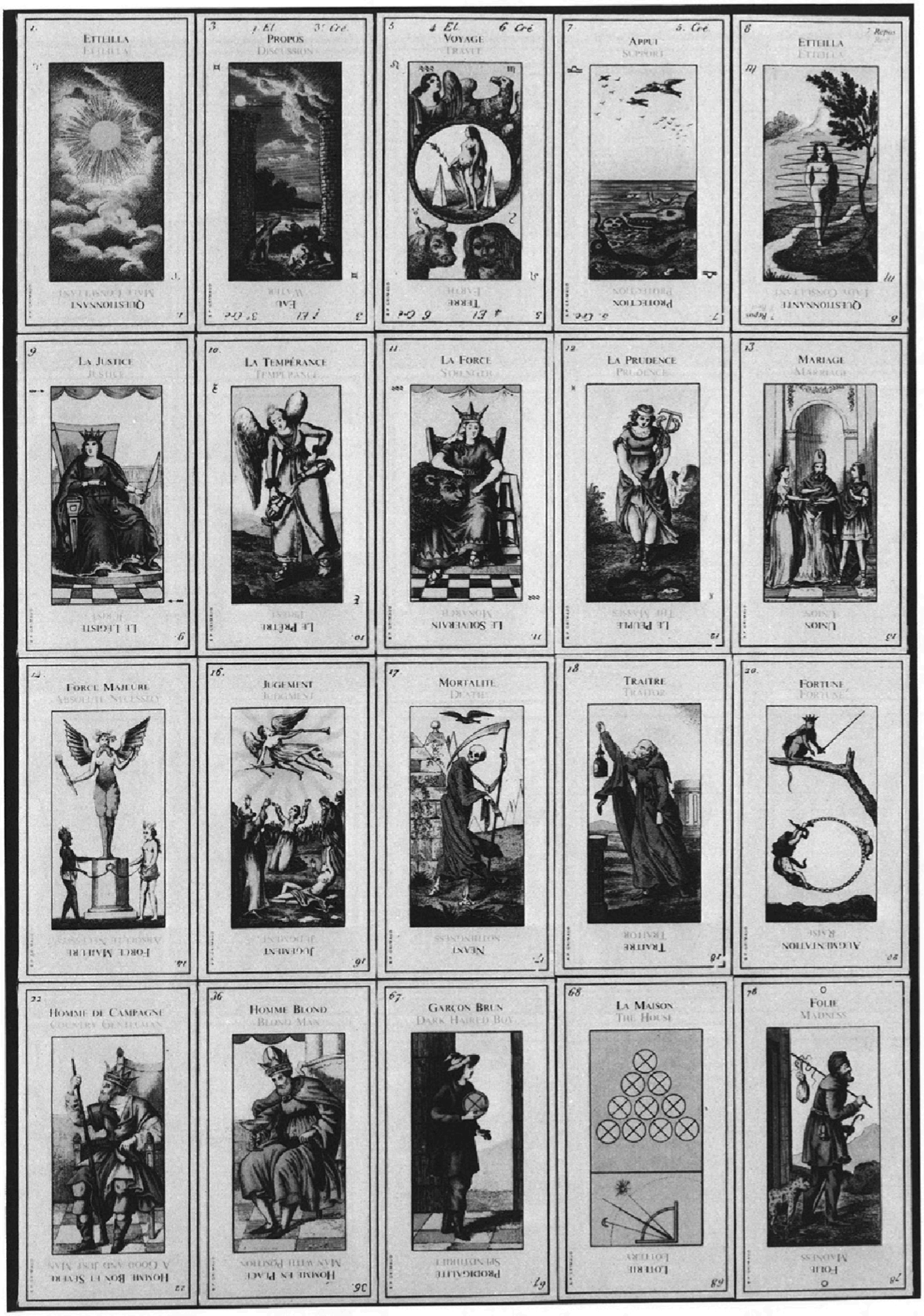
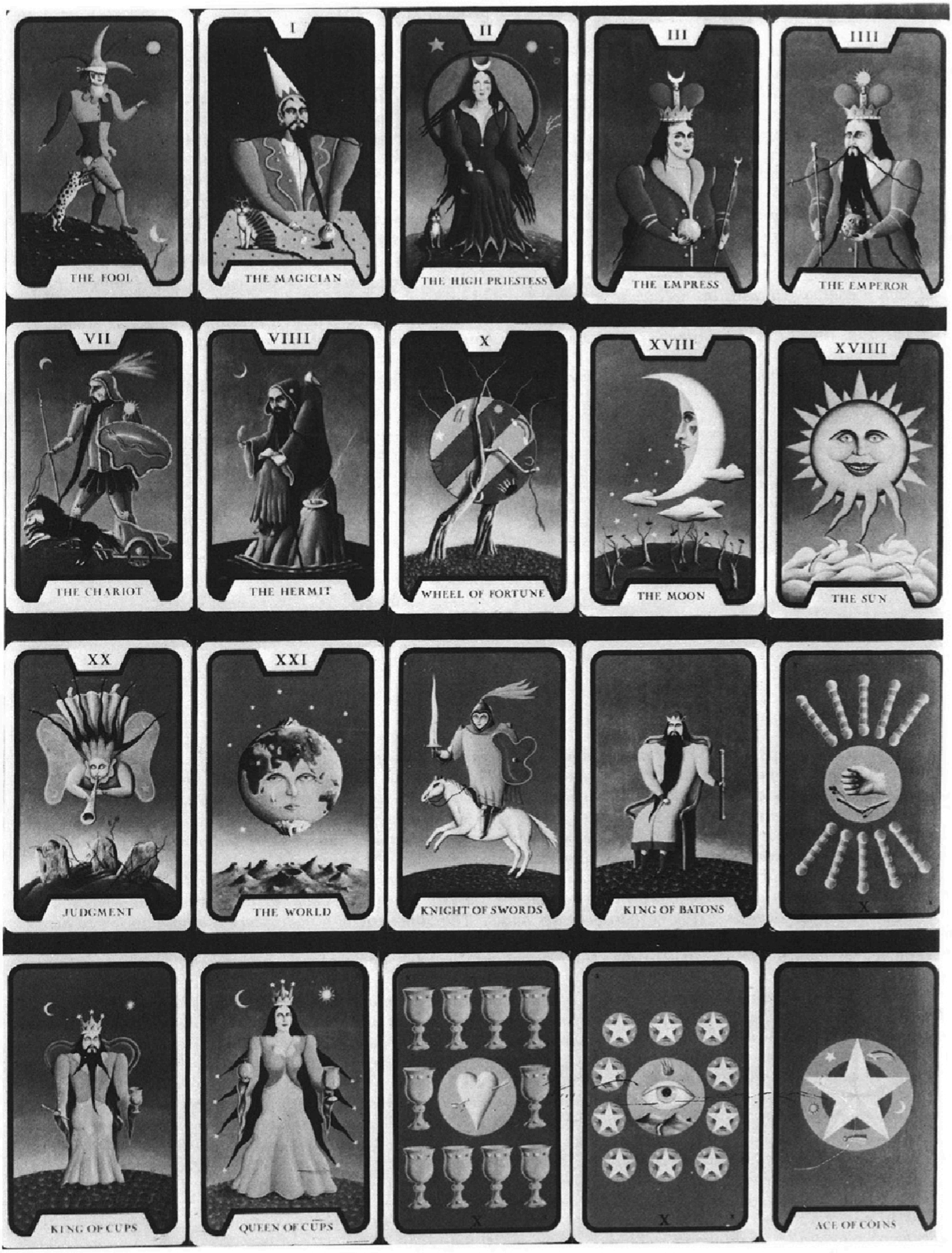

1. Etteilla Etteilla
3. Propos Discussion
5. Voyage Travel
7. Appui Support
8. Etteilla Etteilla
9. La Justice Justice
10. La Tempérance Temperance
11. La Force Strength
12. La Prudence Prudence
13. Mariage Marriage
14. Force Majeure Absolute Necessity
16. Jugement Judgment
17. Mortalite Death
18. Traitre Traitor
20. Fortune Fortune
22. Homme de Campagne Country Gentleman
36. Homme Blond Blond Man
67. Garçon Brun Dark Haired Boy
68. La Maison The House
78. Folie Madness

Etteilla Tarot *The full title of this pack issued by J. M. Simon, France, is Grand Etteilla Egyptian Gypsies Tarot Deck. The cards faithfully follow the early Etteilla designs with the added feature that the upright and reversed titles appear in both French and English.*


I
II
III
IIII
THE FOOL
THE MAGICIAN
THE HIGH PRIESTESS
THE EMPRESS
THE EMPEROR
VII
VIIII
X
XVIII
XVIIII
THE CHARIOT
THE HERMIT
WHEEL OF FORTUNE
THE MOON
THE SUN
XX
XXI
JUDGMENT
THE WORLD
KNIGHT OF SWORDS
KING OF BATONS
KING OF CUPS
QUEEN OF CUPS
ACE OF COINS

Collection of the author

Fergus Hall Tarot *Designed by Fergus Hall, Scottish surrealist artist, and published by AG Muller & Cie, Switzerland, and U.S. Games Systems, Inc., New York. This pack was featured in the James Bond 007 movie,* Live and Let Die, *and is also part of the Tarot of the Witches and The Devil's Tarot packs published by U.S. Games Systems, Inc. The human figures in Hall's paintings usually have long, black, stranded hair. The men have heavy beards and a thin, long, flowing moustache tied at each end with a small bow. Both men and women have exaggerated arms and shoulders, while their legs often are undersized and covered with skinny bright-colored boots.*

Top row: *The Fool is a blindfolded young man dressed in colorful garments and wearing on his head a foolscap* *comprised of four conical peaks topped with pompons; he discards eight coins while a spotted half-dog, half-cat tears at his trouser leg and the sun and crescent moon appear behind him. A large red heart is stamped on his cheek. I The Magician wears a conical hat topped with a five-pointed star and a blue blazer with wide shoulders, yellow lapels and shoulder braids. His elongated flowing moustache is tied with a bow at each end and his long black beard falls to the table, on which sits an aged striped cat near a crystal ball and one upturned card. II The High Priestess is a handsome woman with piercing eyes; she sits on a throne with a large circular backrest. In her left hand she holds a rod with lightning bolts shooting upward and her right hand holds fast to the tail of a mouse. Above her appear a bright sun and a five-pointed star, and to her right sits a docile cat. On her left cheek is the imprint of a five-pointed blue star. III The Empress is resplendent in royal robes and a jewel-studded crown in the shape of a heart, topped with a crescent moon. In her right hand she holds a globe of the world and her left hand clasps a scepter with a triad of beads topped with a crescent moon. On both cheeks appear red hearts. IIII The Emperor has a heavy, black, three-stranded beard and a long, flowing moustache. His regal crown matches the heart design of the bejeweled crown worn by The Empress, but is topped with a golden sun, as is the scepter in his right hand. The Emperor holds a volcanic planet in his left hand. The remaining cards shown are* (second row) *VII The Chariot, VIIII The Hermit, X Wheel of Fortune, XVIII The Moon, XVIIII The Sun;* (third row) *XX Judgment, XXI The World, knight of swords, king and ten of batons;* (bottom row) *king, queen, ten of cups, ten and ace of coins.*

A complete description of the Fergus Hall cards is contained in the James Bond 007 Tarot Book *published in 1973.*

***Gentilini* Tarocchi** *The twenty-two Major Arcana cards from the seventy-eight-card Gentilini tarot deck were painted by Franco Gentilini and published in 1975 in a limited edition of 150 sets; 120 sets numbered in Arabic and 30 sets numbered in Roman. The complete full-color seventy-eight-card Gentilini deck was issued in 1976 in a regular edition as well as two limited editions: five hundred sets with a gold plate signed and numbered by the artist, and five hundred sets with a signed and numbered silver plate. The Major Arcana cards are without numbers and the imagery reflects a blending of traditional tarot symbolism with modern scenes.*

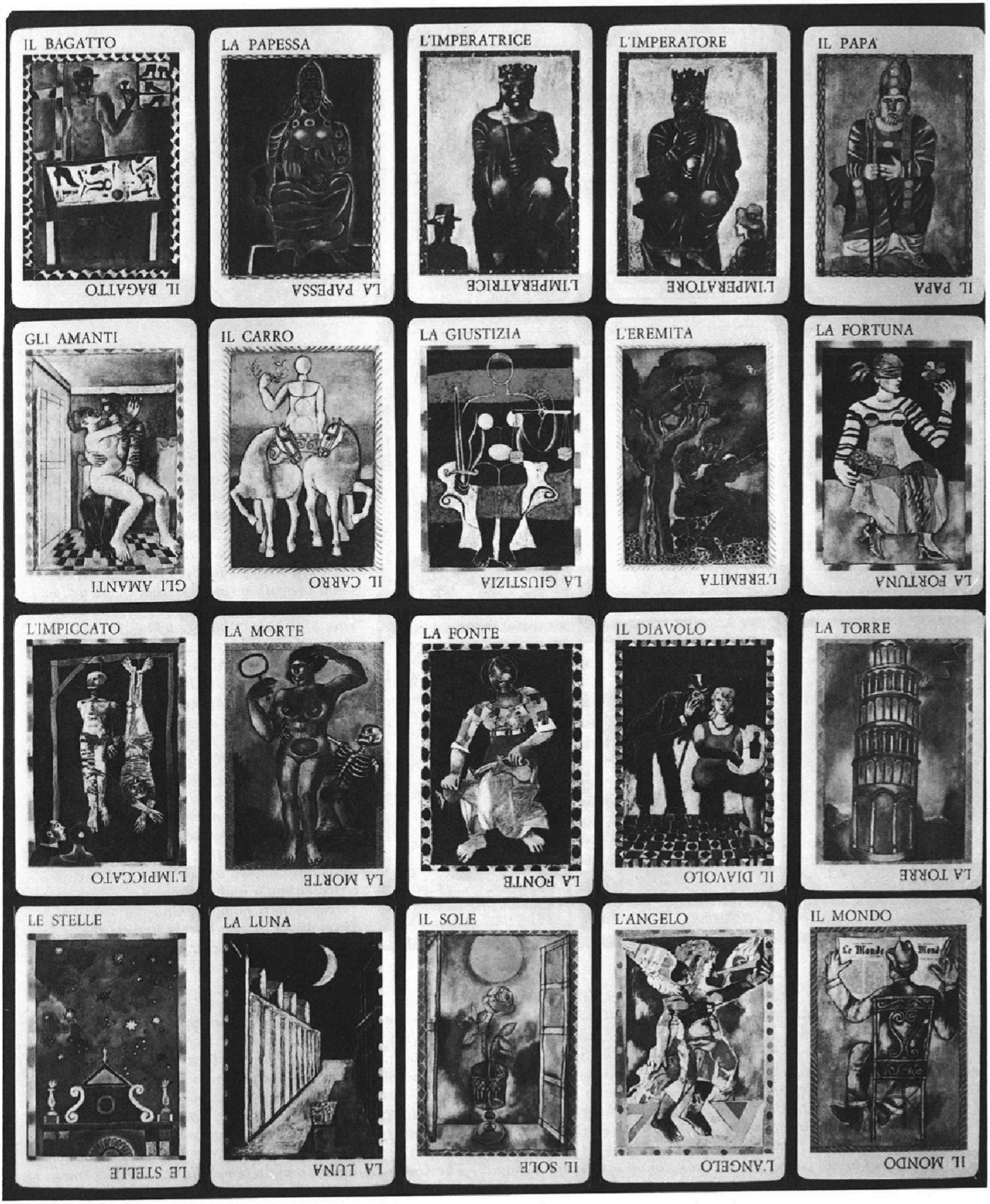
Top row: Il Bagatto *(The Magician) depicts a cobbler in front of a workbench containing cobbler's tools.* La Papessa *(The High Priestess) is an iridescent figure wearing a papal crown and holding a book.* L'Imperatrice *(The Empress) wears a regal crown and clasps a scepter with both her hands. The Silhouette of a man wearing a hat appears to her right.* L'Imperatore *(The Emperor) wears a regal crown and holds an orb in his left hand. A young woman wearing a wide-brimmed hat appears to his left.* Il Papa *(The Hierophant) depicts a figure of religious solemnity with crook in hand.*

Second row: Gli Amanti *(The Lovers) reveals a nude woman sitting in a man's lap.* Il Carro *(The Chariot) shows a marbleized charioteer holding in his right hand a wreath while his chariot is being drawn by two marbleized horses.* La Giustizia *(Justice) is a translucent figure holding the balance scales and a double-edged sword.* L'Eremita *(The Hermit) is a solitary figure sitting near a tree and playing the guitar. A bird reposes in the menacing sky.* La Fortuna *(Fortune) is a blindfolded female figure holding a box of coins and a multileaved clover.*

Third row: L'Impiccato *(The Hanged Man) shows a painting of two hanging figures, one of whom hangs by his neck. A man and woman in the foreground observe the painting.* La Morte *(Death) shows a nude female figure admiring herself with a small hand mirror while nearby lurks the skeleton of death.* La Fonte *(Temperance) pours the traditional liquid from one vessel to another.* Il Diavolo *(The Devil) is a bearded figure dressed in formal black attire and whispering to a woman wearing a red dress and drinking wine.* La Torre *(The Tower) suggests the Leaning Tower of Pisa struck by a single bolt of lightning.*

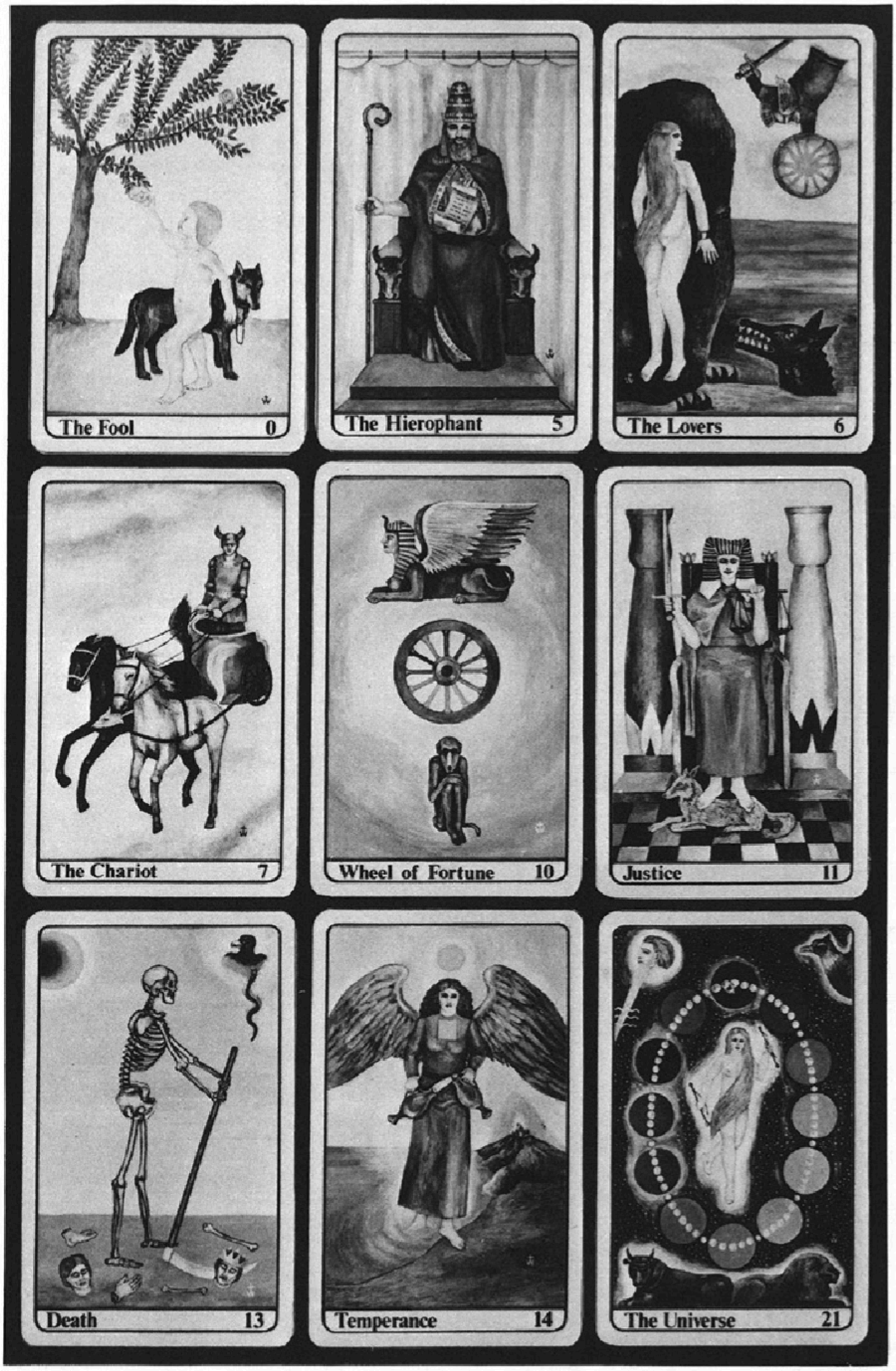
Bottom row: Le Stelle *(The Stars) appear in the night sky above an ornate building.* La Luna *(The Moon) shows a quarter-moon reflecting its light along a deserted city street.* Il Sole *(The Sun) depicts a large rose in an open window as it flowers beneath the rays of the sun.* L'Angelo *(The Angel) reveals a winged figure created from a collage and blowing a trumpet.* Il Mondo *(The World) pictures a man reading the French newspaper* Le Monde.

The Gentilini tarocchi *cards are described in a book by Patrick Waldberg entitled* I Tarocchi di Gentilini, *published in 1975.*


IL BAGATTO
LA PAPESSA
L'IMPERATRICE
L'IMPERATORE
IL PAPA
GLI AMANTI
IL CARRO
LA GIUSTIZIA
L'EREMITA
LA FORTUNA
L'IMPICCATO
LA MORTE
LA FONTE
IL DIAVOLO
LA TORRE
LE STELLE
LA LUNA
IL SOLE
L'ANGELO
IL MONDO
Le Monde

Collection of the artist

Collection of Robert Wang



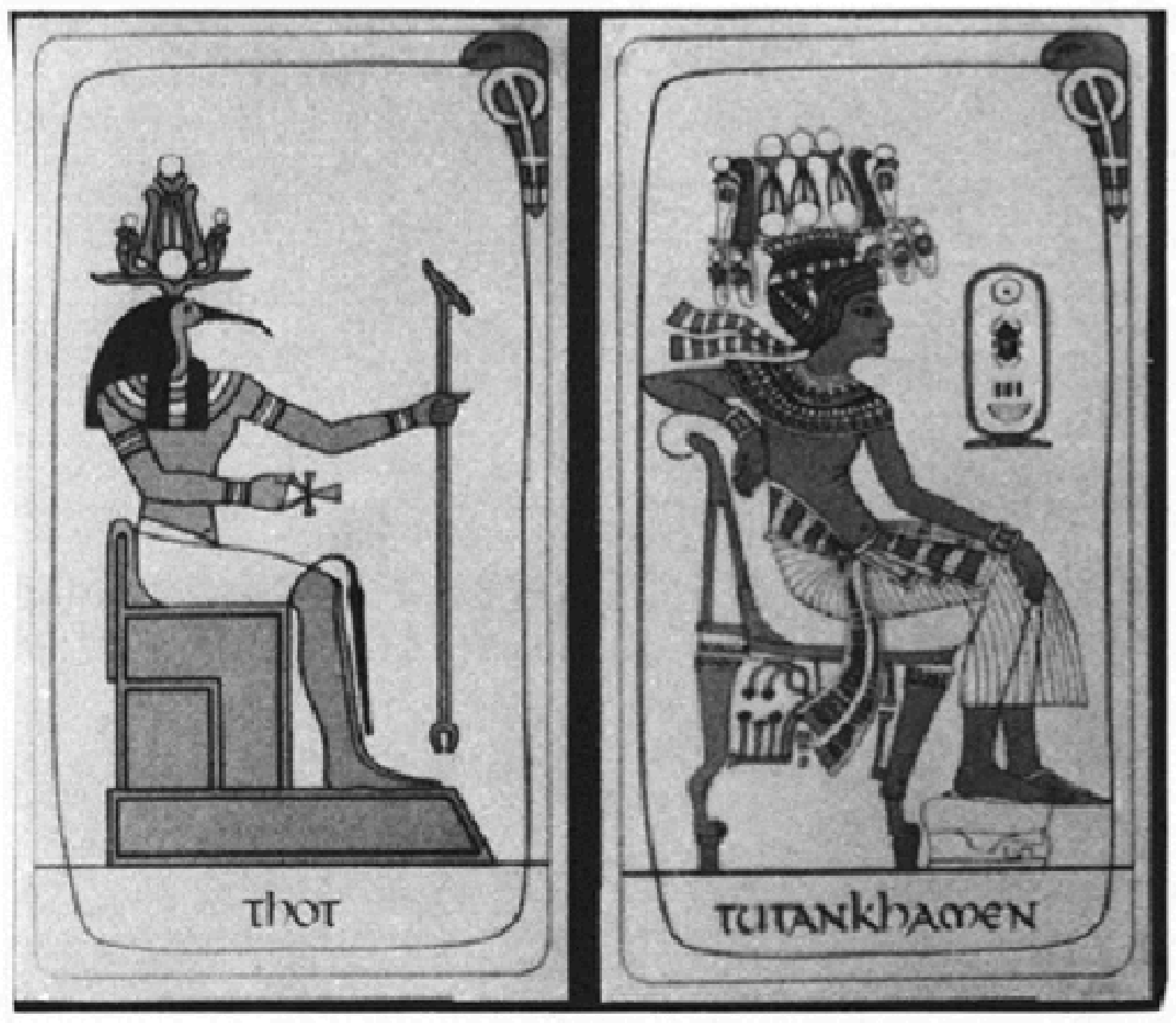
Golden Dawn Tarot *These esoteric cards were painted by Robert Wang under the guidance of Francis Israel Regardie. The pictorial imagery on each card is based upon the late-nineteenth-century designs of The Order of the Golden Dawn and the notebooks of MacGregor Mathers.*

Top row: *0 The Fool shows a naked child beneath a rose tree that bears yellow roses, the golden rose of joy as well as the rose of silence. While reaching to the roses, the child holds a leash in his right hand that is affixed to a collar on a gray wolf, suggesting worldly wisdom held in check by perfect innocence. The pale colors of this card suggest the early dawn of a spring day. 5 The Hierophant is a bearded figure with a crook in his right hand and a scroll of hidden truths, or the Book of the Law, in his left hand. The Hierophant wears a jeweled tiara and sits upon a throne decorated with the skulls of two bulls representing Taurus. A curtain depicting the veil of existence and representing a higher form of consciousness hangs behind the Hierophant. 6 The Lovers depicts the winged Perseus rescuing Andromeda from the dragon of fear and the waters of stagnation.*

Middle row: *7 The Chariot depicts the charioteer as the spirit of man. He wears a Viking helmet and is drawn by two horses, one black and the other white. 10 Wheel of Fortune depicts the revolution of experience and progress, time and eternity, presided over by the Plutonian cynocephalus, the dog-headed ape and companion of Hermes. Above the wheel is the sphinx of Egypt. The spokes of the wheel represent the zodiac; the eternal riddle is solved only when liberation is attained. 11 Justice depicts Nephthys, the twin sister of Isis and the third aspect of Luna. Her emblems are the sword and scale. She rests her bare feet on a reposing fox.*

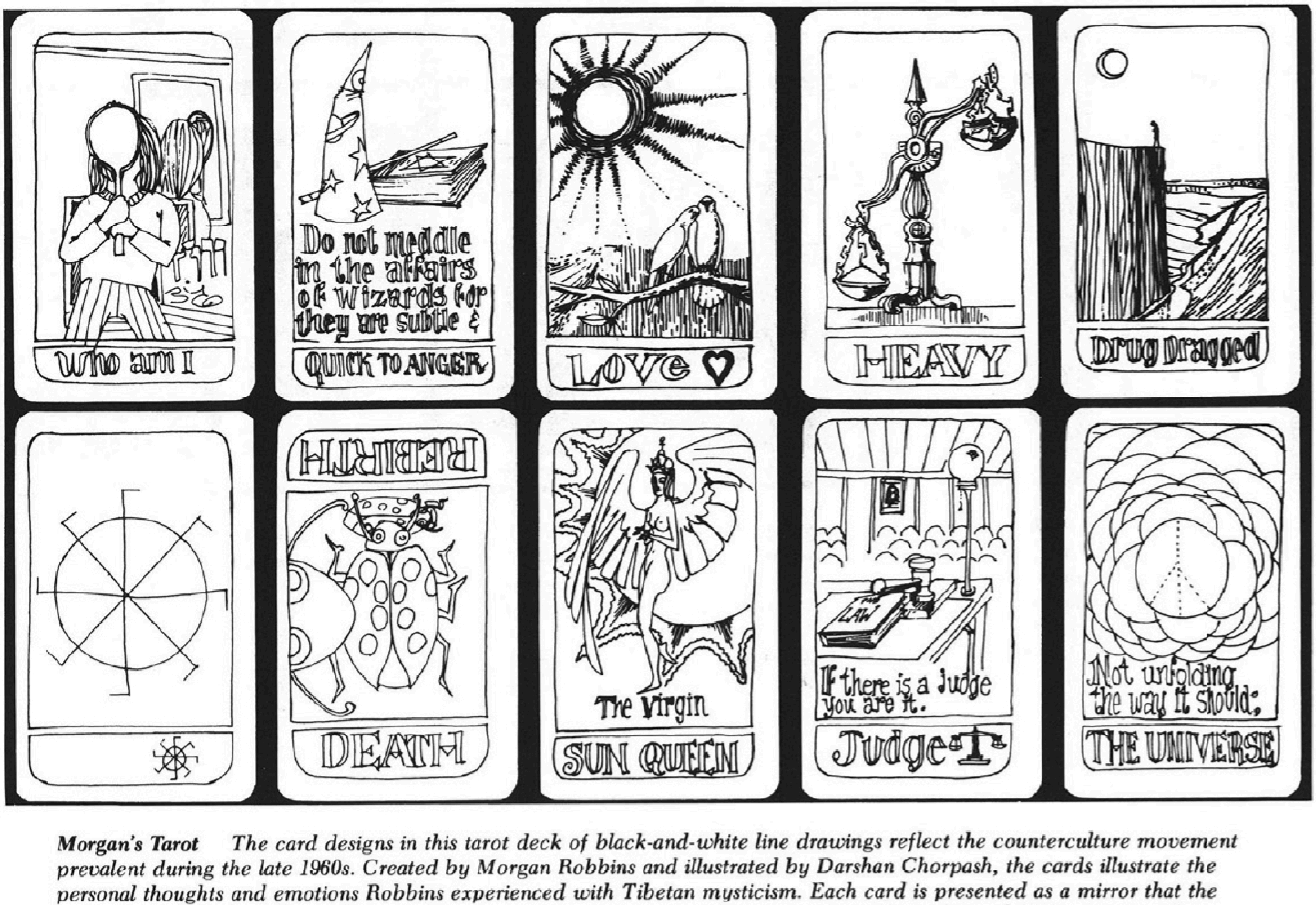
Bottom row: *13 Death confirms that nothing physical survives the destructive power of time as about the skeleton are the heads and limbs of the fallen. At the top corners of the card are a funereal sun and a phoenix with a slithering serpent rising upward. 14 Temperance depicts a female figure standing between earth and water, holding two amphorae with their streams of living water. In the background is a fiery volcano. 21 The Universe depicts a nude female figure holding small rods in her hands. Around her appears the solar system and the oval is formed by twelve spheres representing the signs of the zodiac, bound together by seventy-two pearls representing the seventy-two names of God. The four cherubim in the corners are man, eagle, bull and lion.*

Collection of the author

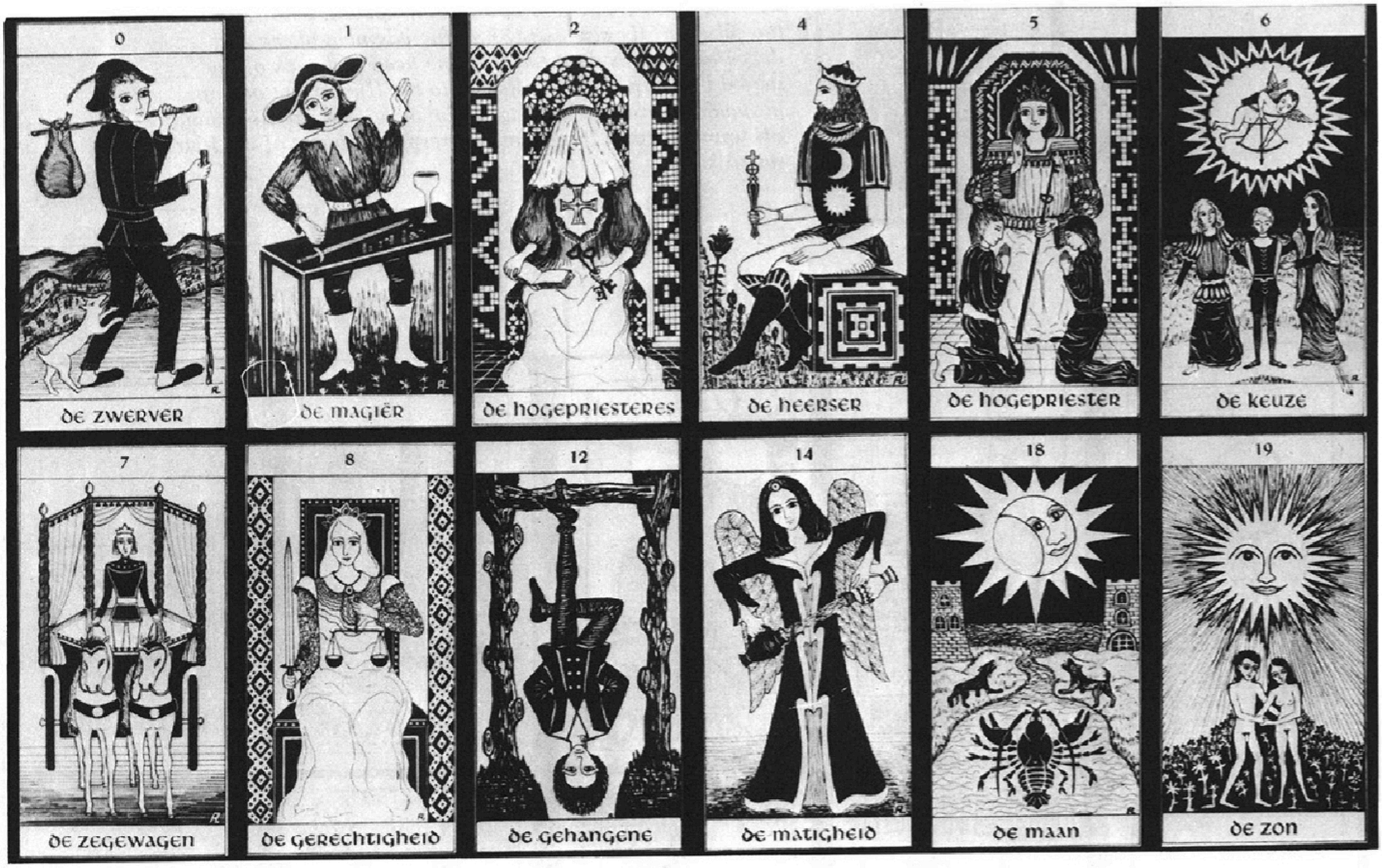

THOT
TUTANKHAMEN

Golden Egyptian tarot/Morgan's tarot/Praktische tarot
The Golden Egyptian tarot cards were designed by Lucia Moed, a young Belgian artist and Egyptologist. (Left) [V] Thot [Thoth] is the god of the moon and of wisdom and learning; he is credited with inventing speech, writing and the calendar. He also assisted at the judgment of the deceased. Thot is depicted with the head and neck of the sacred bird Ibis. He corresponds to the Hierophant or Pope in standard tarot packs. (Right) Tutankhamen, the boy king, sits upon his royal throne and corresponds to one of the four suited kings.

Collection of the author

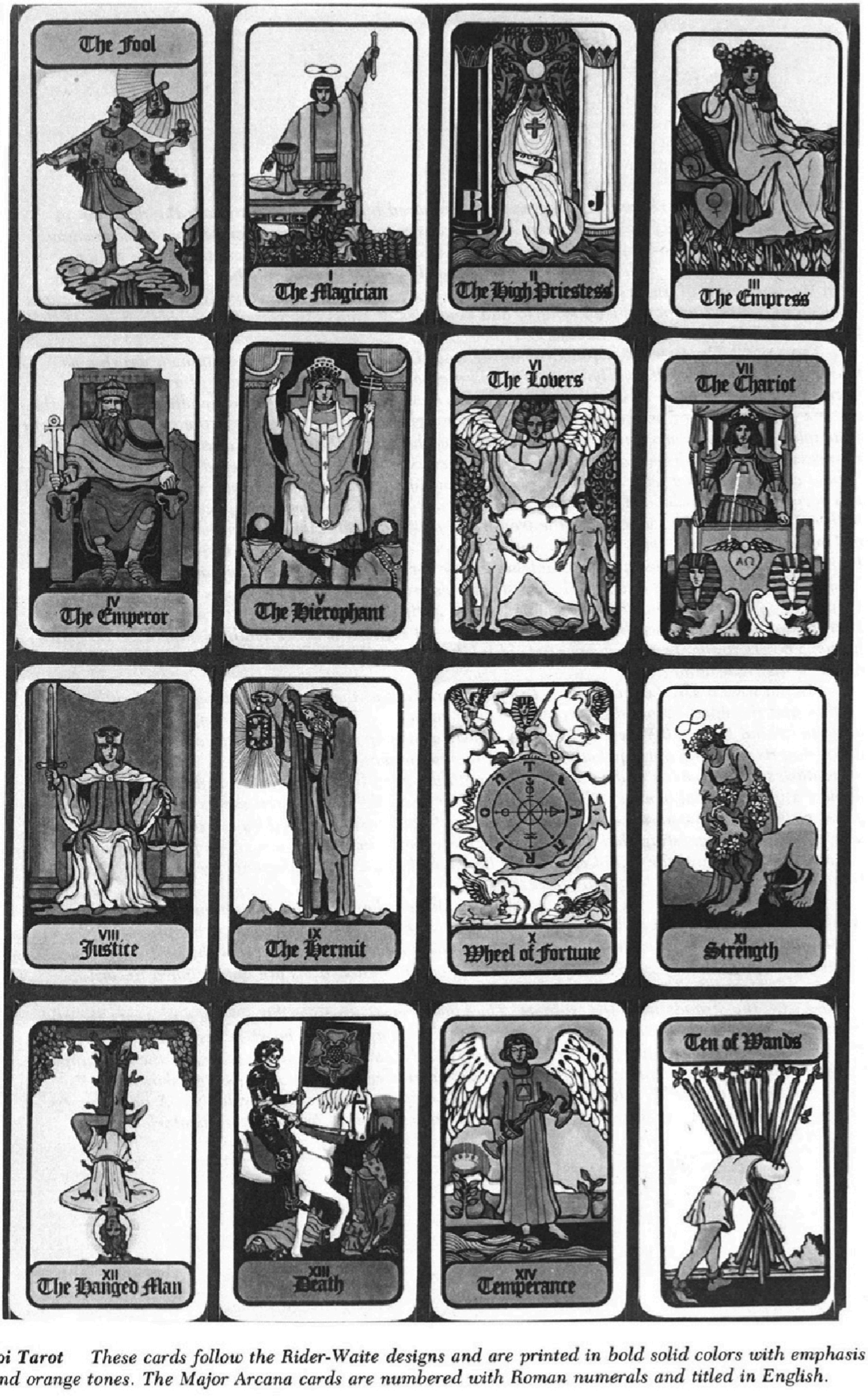

Who am I
Do not meddle in the affairs of wizards for they are subtle &
QUICK TO ANGER
LOVE ♥
HEAVY
Drug Dragged
REBIRTH
DEATH
The Virgin
SUN QUEEN
THE LAW
If there is a Judge you are it.
Judge
Not unfolding the way it should:
THE UNIVERSE

Morgan's Tarot *The card designs in this tarot deck of black-and-white line drawings reflect the counterculture movement prevalent during the late 1960s. Created by Morgan Robbins and illustrated by Darshan Chorpash, the cards illustrate the personal thoughts and emotions Robbins experienced with Tibetan mysticism. Each card is presented as a mirror that the reader looks into for self-revelation and meditation. Only a few of the cards relate to the traditional Major Arcana. The cards are unnumbered and there are eighty-eight, rather than seventy-eight, in the complete deck. Cards that relate to the Major Arcana include* (top row) Who Am I *(The Fool),* Do not meddle in the affairs of wizards for they are subtle & quick to anger *(The Magician),* Love *(The Lovers),* Heavy *(Justice),* Drug Dragged *(The Hermit).* Bottom row: *untitled wheel (Wheel of Fortune),* Death/Rebirth *(Death),* The Virgin Sun Queen *(The Sun),* If there is a judge you are it *(Judgment),* Not unfolding the way it should: The Universe *(The World or The Universe).*


0
de zwerver
1
de magiër
2
de hogepriesteres
4
de heerser
5
de hogepriester
6
de keuze
7
de zegewagen
8
de gerechtigheid
12
de gehangene
14
de matigheid
18
de maan
19
de zon

Collection of the artist

Praktische Tarot *The twenty-two Major Arcana cards of Praktische tarot were designed by Anneke De Diana and published in The Netherlands in* De Hermetische Tarot *and* De Praktische Tarot, *books by Dio Raman dealing with tarot symbolism and its psychological interpretations. The cards are Arabic-numbered and contain titles in Dutch. The figures have slender bodies and wide-eyed, innocent faces. The clothes are close fitting and tapered.* Top row: *0* de Zwerver *(The Wanderer), 1* de Magier *(The Magician), 2* de Hogepriesteres *(The High Priestess), 4* de Heerser *(The Ruler), 5* de Hogepriester *(The High Priest), 6* de Keuze *(The Choice).* Bottom row: *7* de Zegewagen *(The Chariot), 8* de Gerechtigheid *(Justice), 12* de Gehangene *(The Hanged Man), 14* de Matigheid *(Temperance), 18* de Maan *(The Moon), 19* de Zon *(The Sun).*


The Fool
I The Magician
II The High Priestess
III The Empress
IV The Emperor
V The Hierophant
VI The Lovers
VII The Chariot
VIII Justice
IX The Hermit
X Wheel of Fortune
XI Strength
XII The Hanged Man
XIII Death
XIV Temperance
Ten of Wands
B
J
AΩ

Collection of the author

Hoi Polloi Tarot *These cards follow the Rider-Waite designs and are printed in bold solid colors with emphasis on red and orange tones. The Major Arcana cards are numbered with Roman numerals and titled in English.*

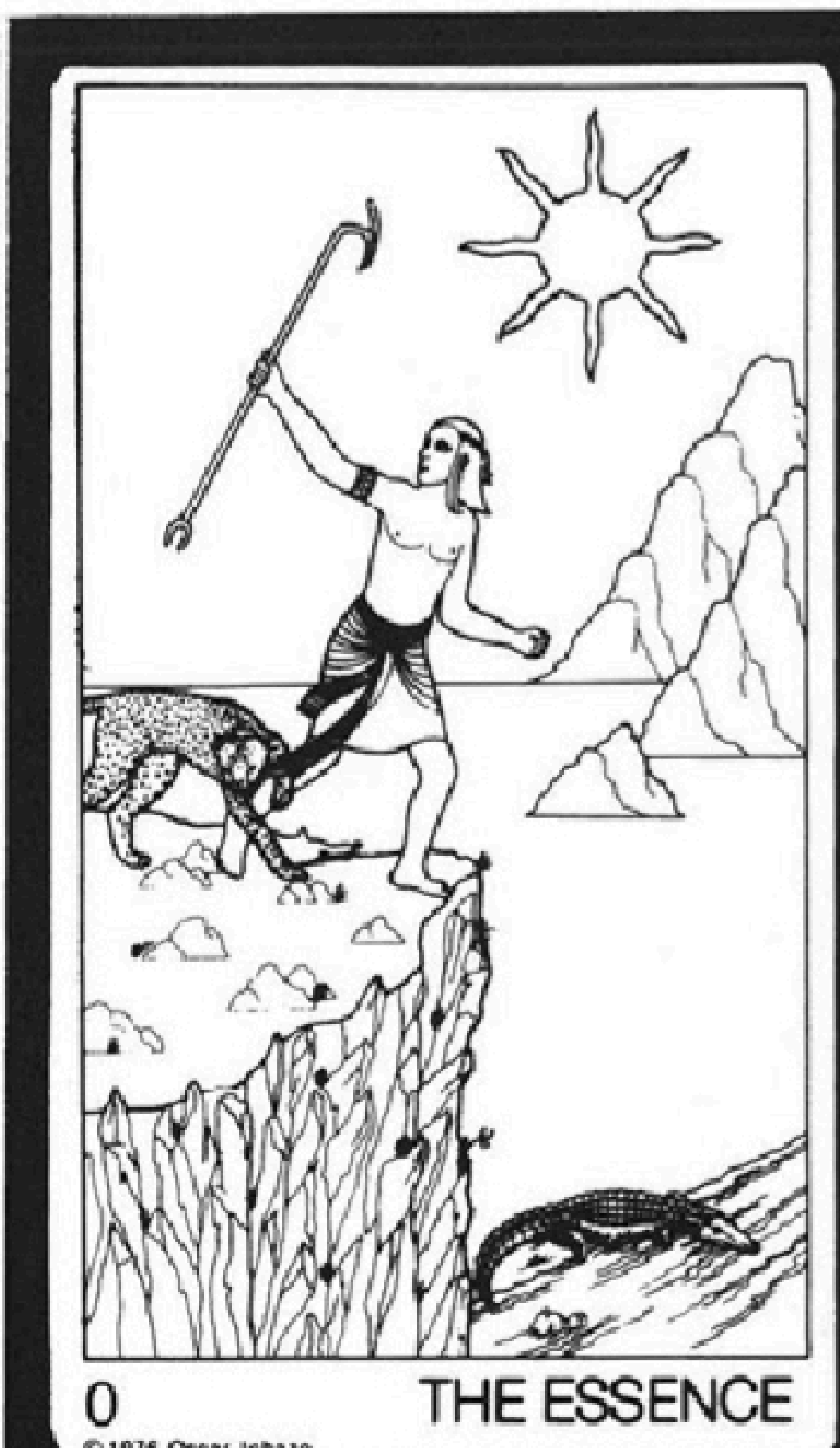
Tarot of Oscar Ichazo *These tarot designs were prepared by James Hanlon under the direction of Oscar Ichazo, founder of Arica, a system that teaches a scientific method for raising consciousness. The titles of some of the Major Arcana cards vary from the traditional designations. The Major Arcana are viewed as complex ideograms likened to the letters of the alphabet. The Minor Arcana open the four ways of understanding the consciousness; swords are the way of truth, wands or staves the way of wisdom, cups the way of love, and pentacles or coins the way of knowledge. Some of the figures are distinctly Egyptian in style.*

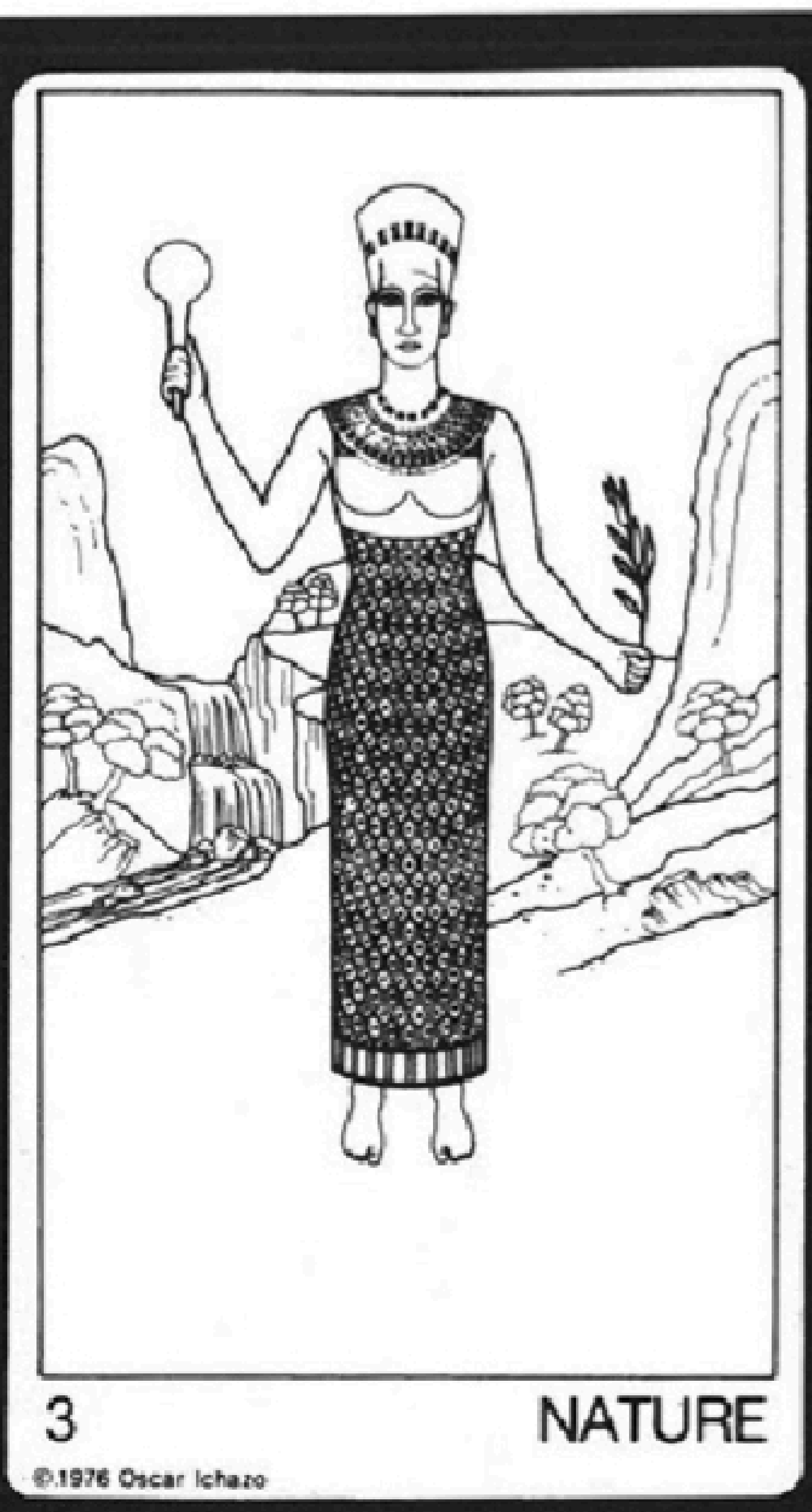
Top row: ***0 The Essence,*** *equivalent to the traditional Fool, depicts a young man wearing a low-waisted Egyptian kilt and holding upraised a crook. He stands at the edge of a precipice overlooking a large body of water against a background of rising cliffs. A docile alligator rests at the water's edge. A leopard entangles the young man's right leg. The eight rays of the sun represent eight principles of consciousness; the sun itself represents the ninth principle.* **3 Nature,** *equivalent to The Empress, depicts a tall woman standing in bare feet. She wears an embroidered sheath gown and a helmet crown encircled with a fillet. In her left hand she holds a flower scepter and in her right hand is a scepter of the world.* ***4 The Pharaoh,*** *equivalent to The Emperor, sits upon a throne decorated with cat heads. The Pharaoh wears the traditional artificial beard and atef crown of the early kings of Upper Egypt. At the front of his crown is the head of Uraeus, the sacred serpent of ancient Egyptian rulers and deities and an emblem of their sovereignty. In his crossed arms the Pharaoh holds a decorated scepter and a flail. The scepter or crook symbolizes the king's authority over the shepherds of his realm and the flail symbolizes his authority over the agricultural citizens.* ***5 The Hierophant*** *wears a striped headdress with a crown of stylized peacock feathers supported by goat's horns. The Hierophant's costume consists of a kilt with pendant apron in front. He holds a long crook in his right hand.*

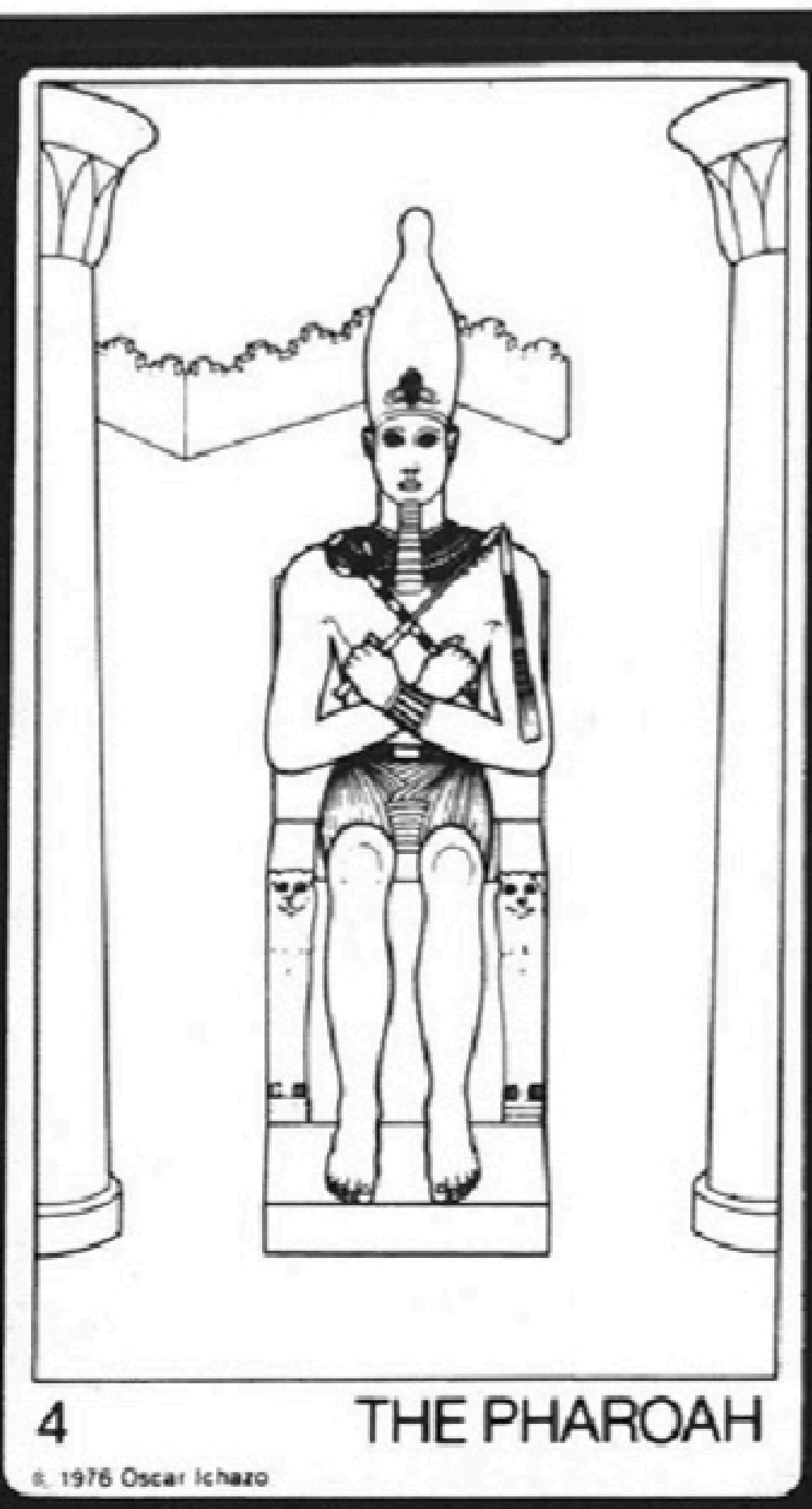
Middle row: ***6 The Lovers*** *depicts two figures resting at the foot of two trees, representing vitality and the mind. Around one tree is a coiled serpent. A tall figure with cupped hands stands directly behind them.* **10 Wheel of Fortune** *depicts a nine-spoked wheel encircled by a snake that is devouring its tail. The nine spokes represent the nine domains of consciousness. The four suit signs of pentacles, cups, wands and swords appear with wings in the four corners of the card.* ***11 Strength*** *depicts a young naked woman. She sits astride a large docile lion and represents mind mastering the physical body.* **14 Temperance** *wears a headdress of hawk wings topped by a crown that hovers above her head, suggesting that she seeks to achieve the crown but is not yet in possession of it. Her hands are clasped and the liquid circulating between the two cups represents the blessings that flow from above to below and below to above.*

Bottom row: ***19 The Sun*** *depicts two naked children, hands clasped, standing beneath an eight-rayed sun within several levels of clouds. The eight rays represent eight principles of consciousness, and the sun, similar to the sun in The Essence card, represents the ninth principle.* ***20 Judgment*** *depicts three figures rising from earthen coffins. Their arms are outstretched toward a flaming sword, symbolic of absolute truth. The cross-bearing flag represents Christ on earth. The sky is filled with the strands from the trumpet. The* ***king of cups*** *sits upon his throne and wears the atef crown also worn by The Pharaoh. He is dressed in a long apron and holds in his right hand the cup of his suit. A sacred serpent of Lower Egypt rises nearby, and in the four corners of the card appear full-petaled roses, representing cups. The* ***queen of pentacles*** *wears an ornamented skirt. She sits upon her throne and holds a large coin in her right hand to designate her suit sign. A hawk hovers nearby and in the four corners of the card appear spikes of grain, representing pentacles.*

Collection of Oscar Ichazo


0
THE ESSENCE
©1976 Oscar Ichazo


3
NATURE
©1976 Oscar Ichazo


4
THE PHAROAH
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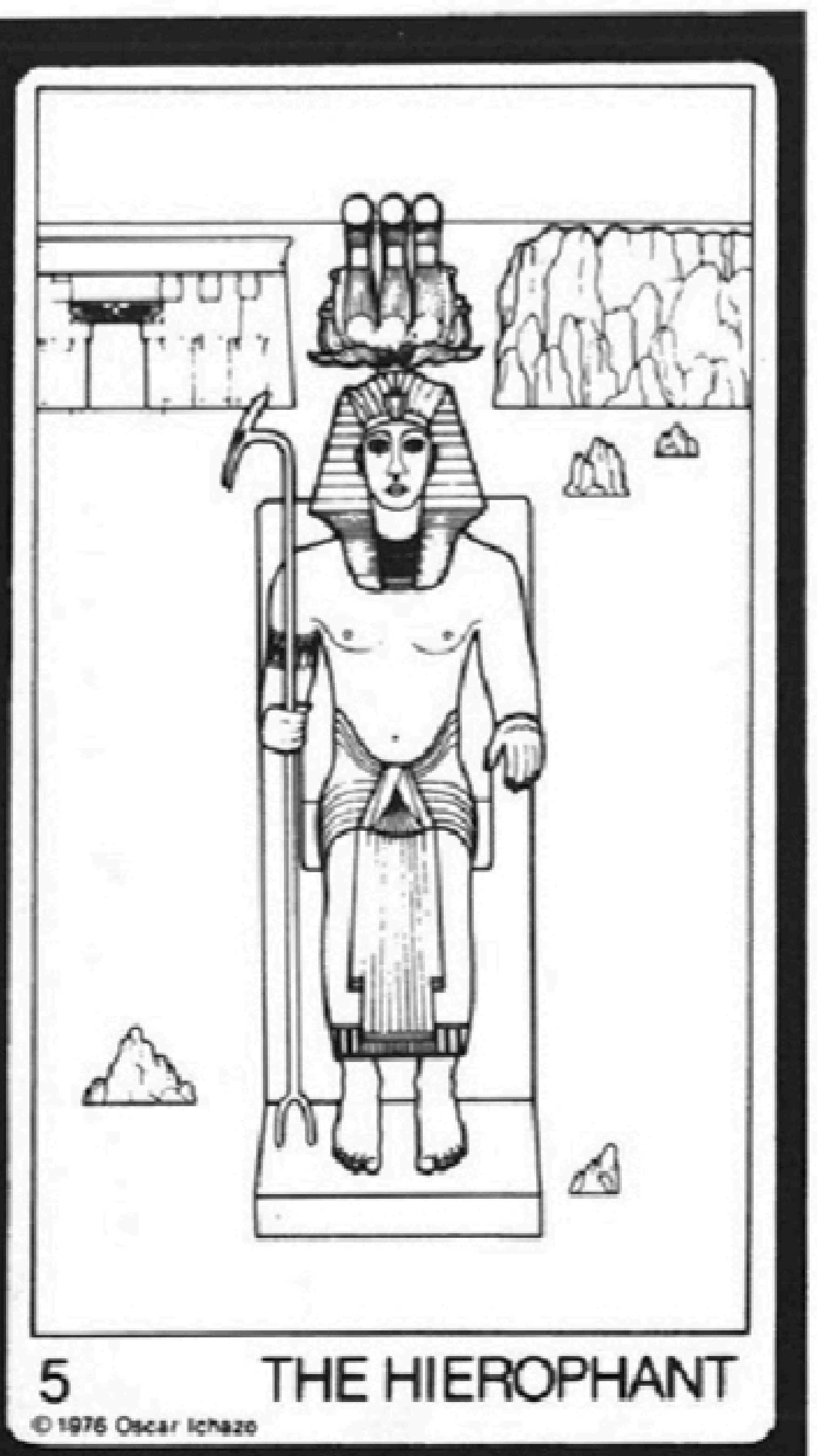
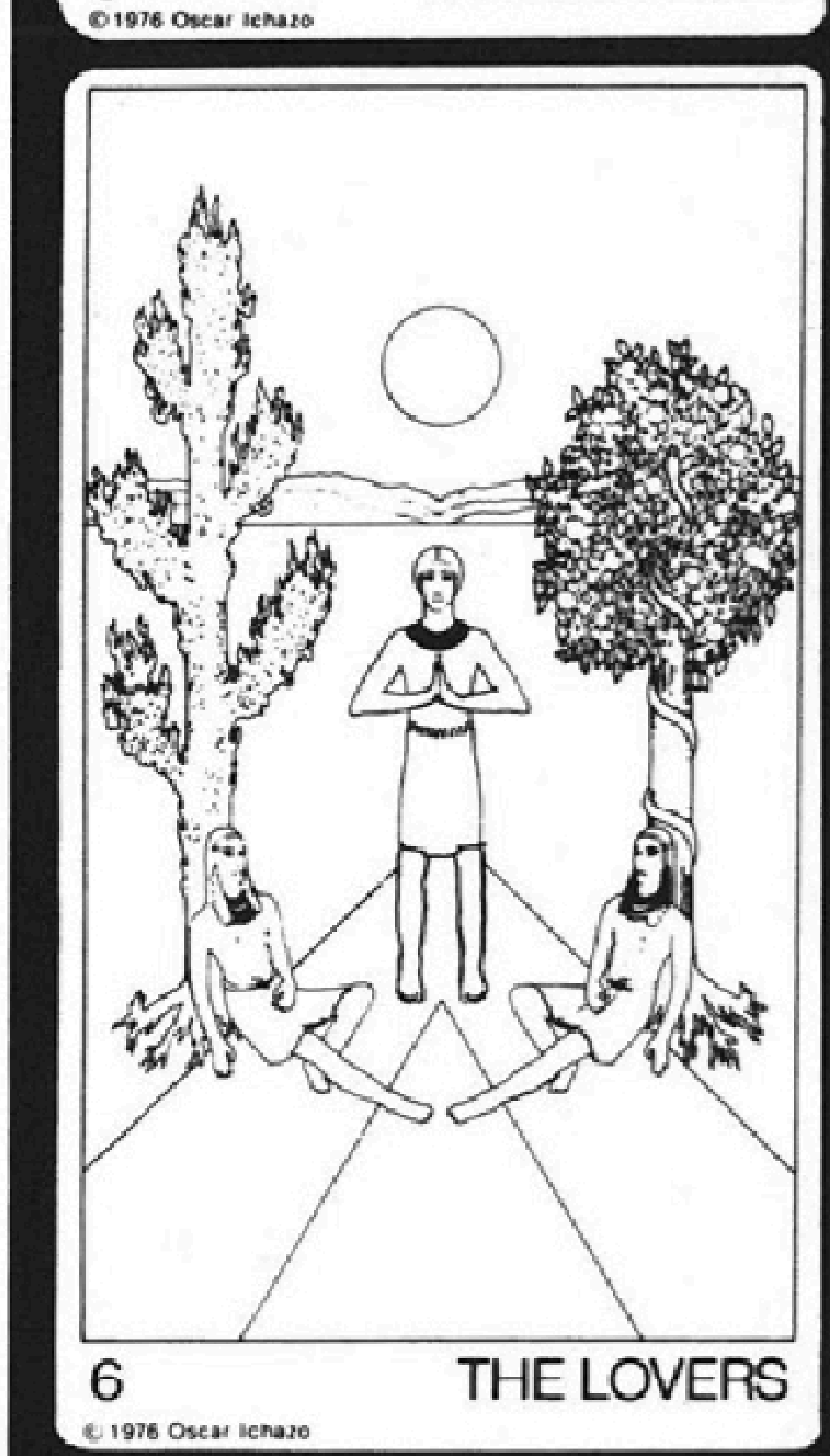
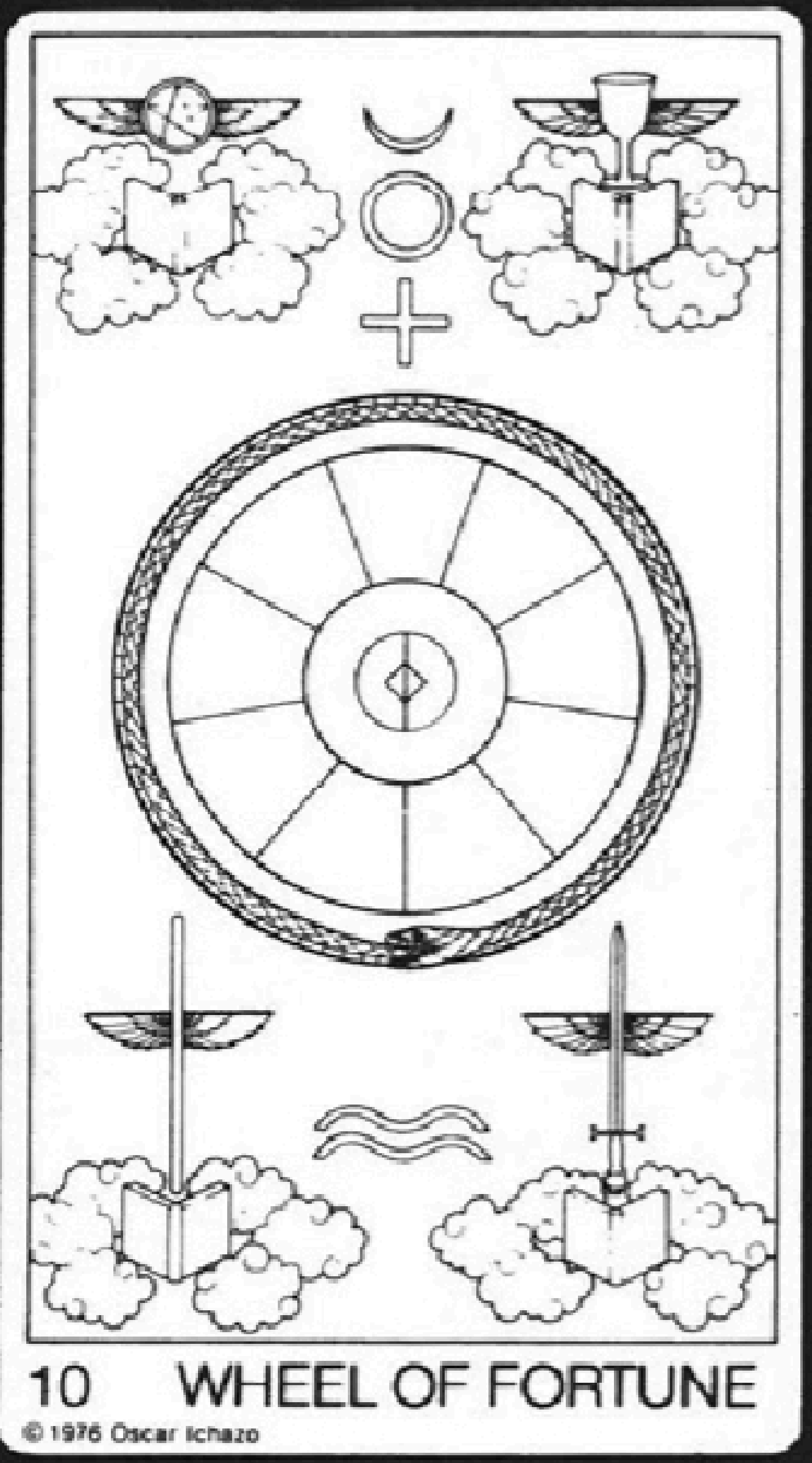

5
THE HIEROPHANT
©1976 Oscar Ichazo


6
THE LOVERS
© 1976 Oscar Ichazo


10
WHEEL OF FORTUNE
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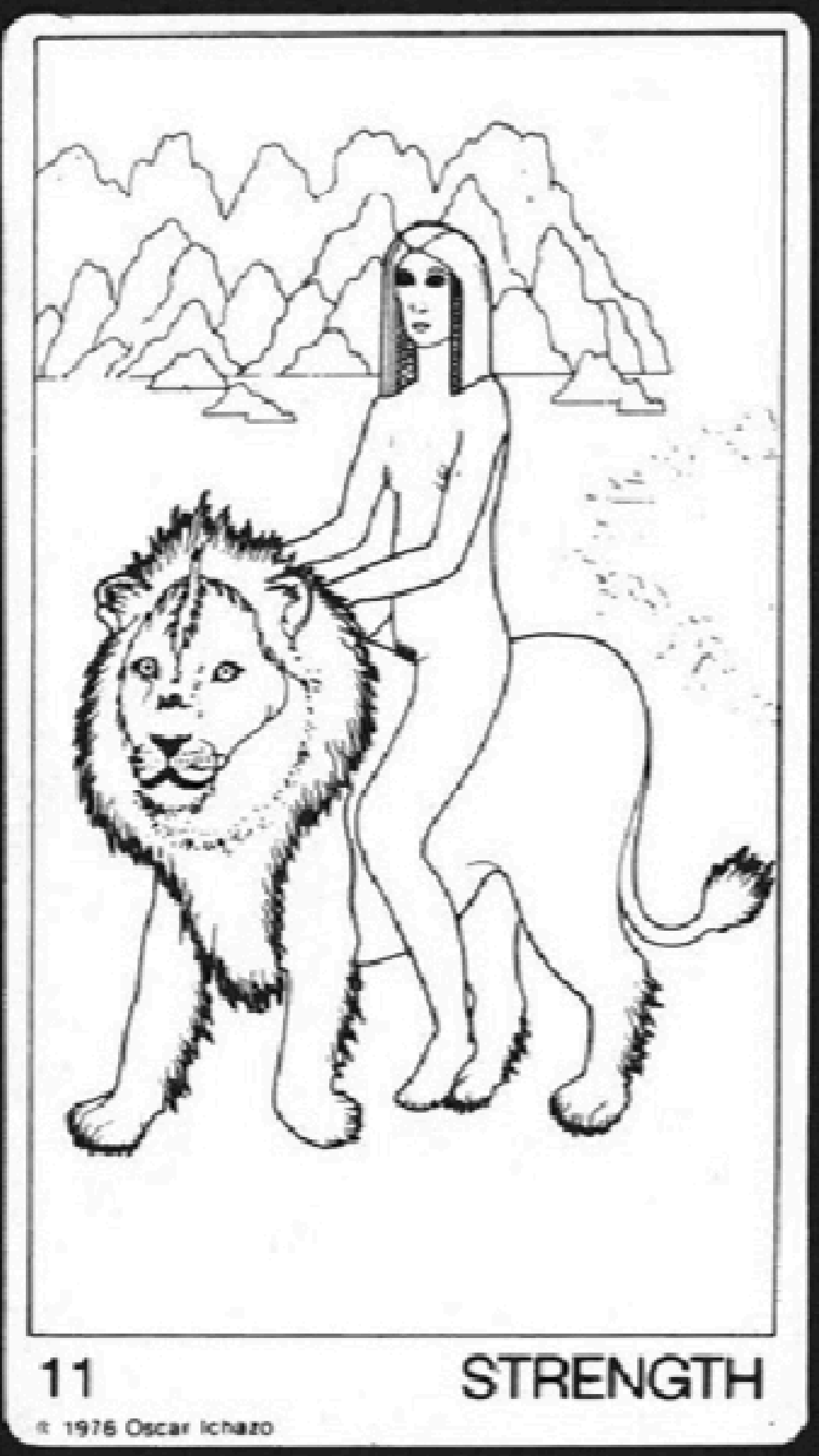
11
STRENGTH
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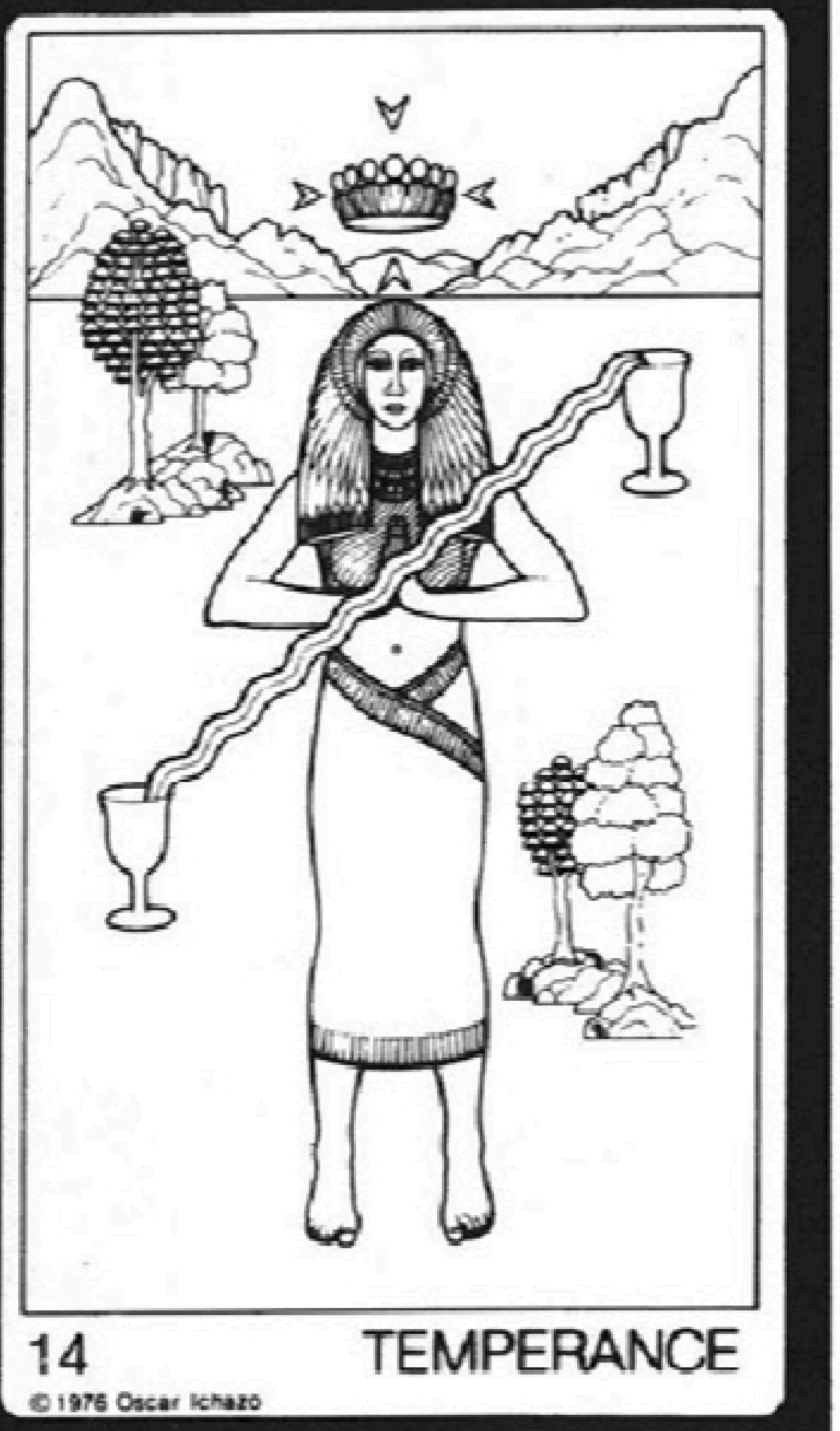
14
TEMPERANCE
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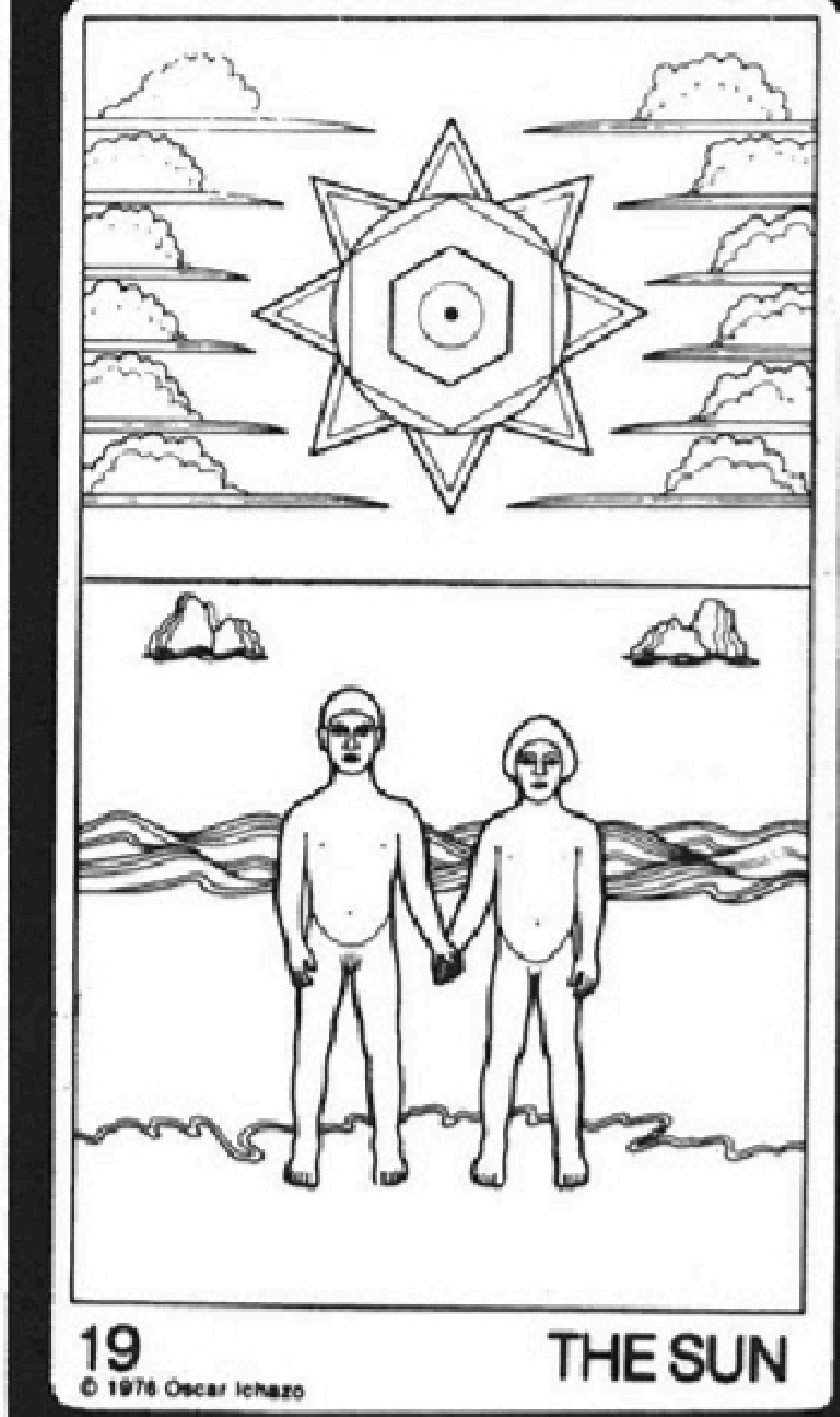
19
THE SUN
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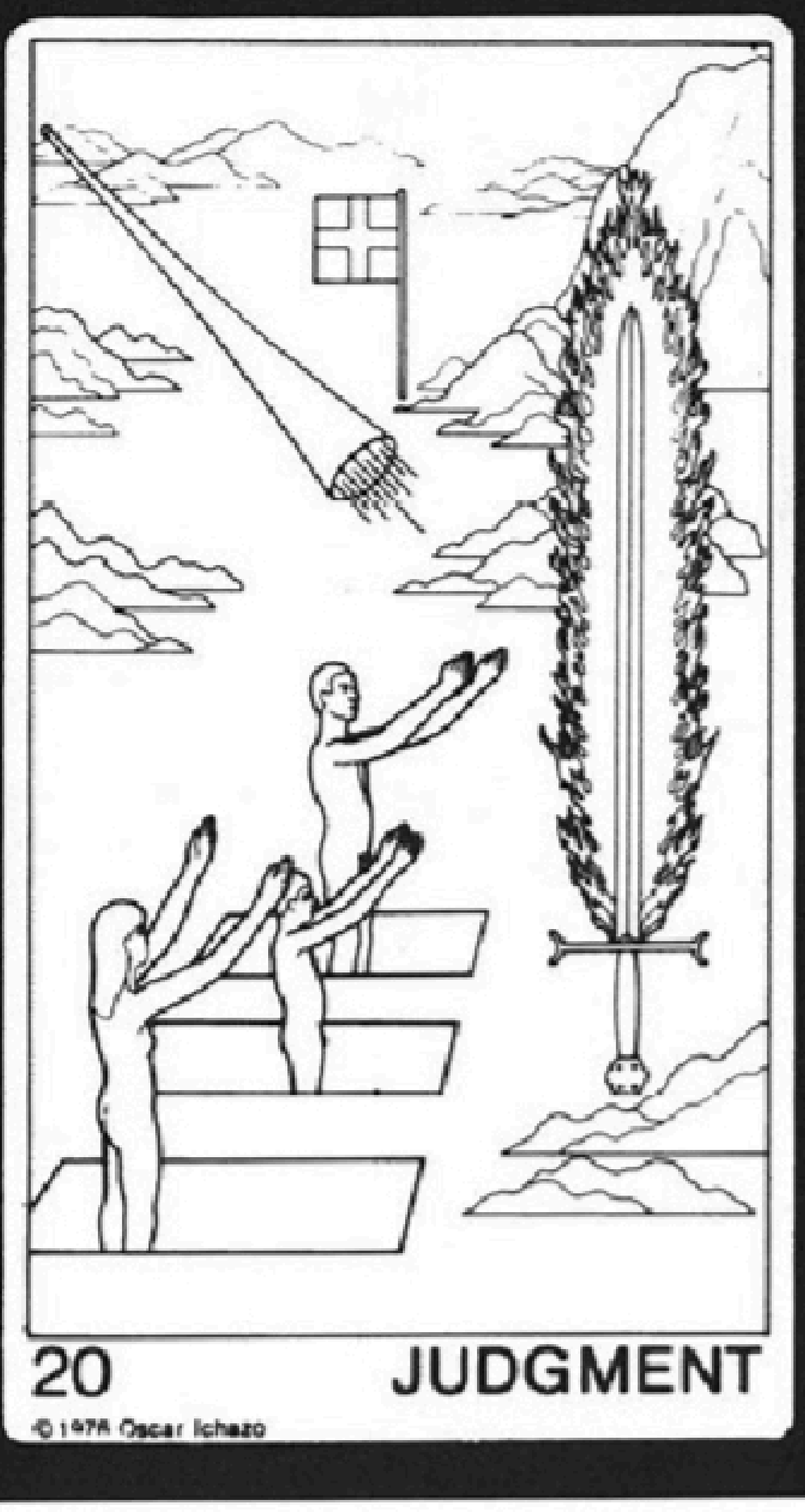
20
JUDGMENT
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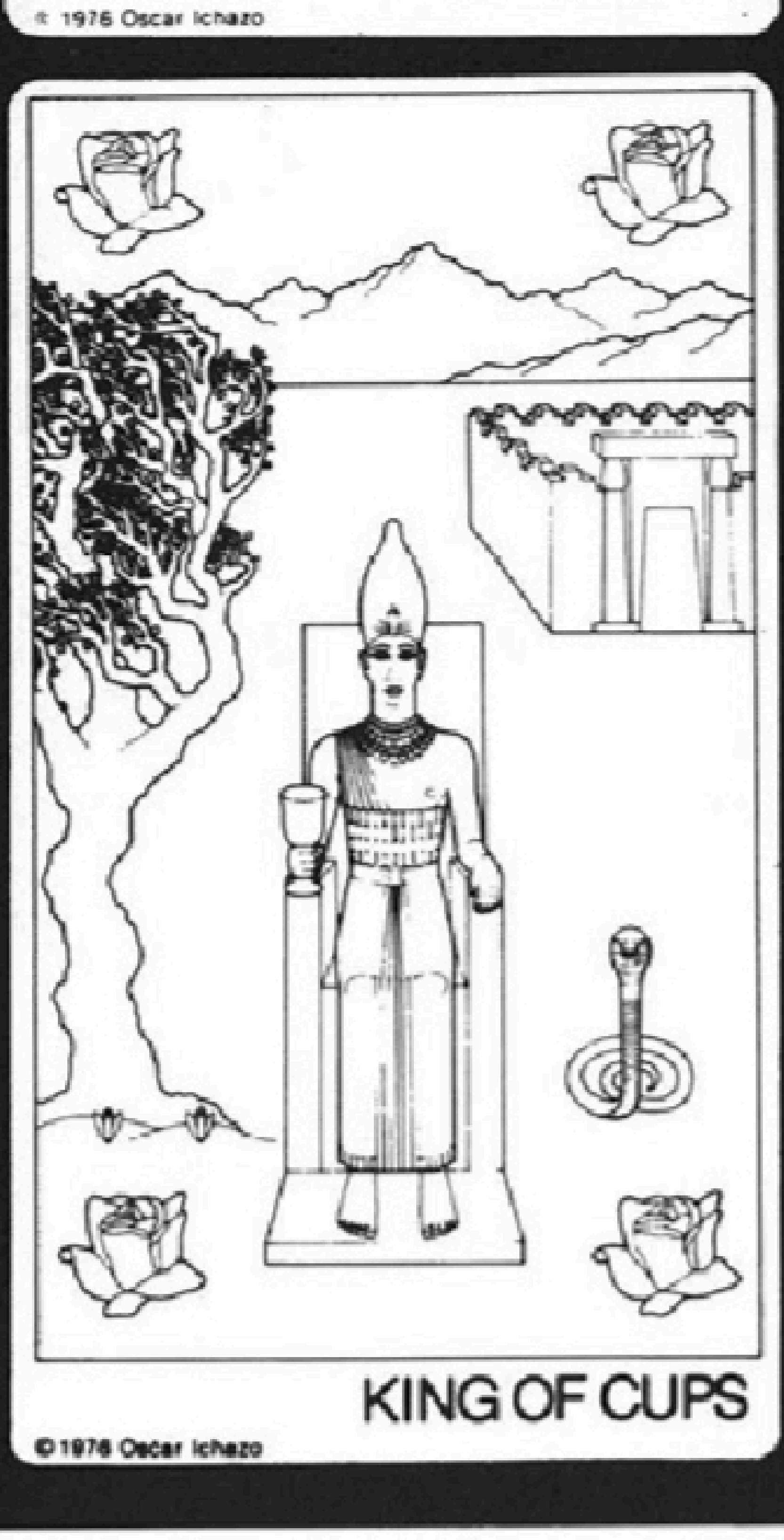
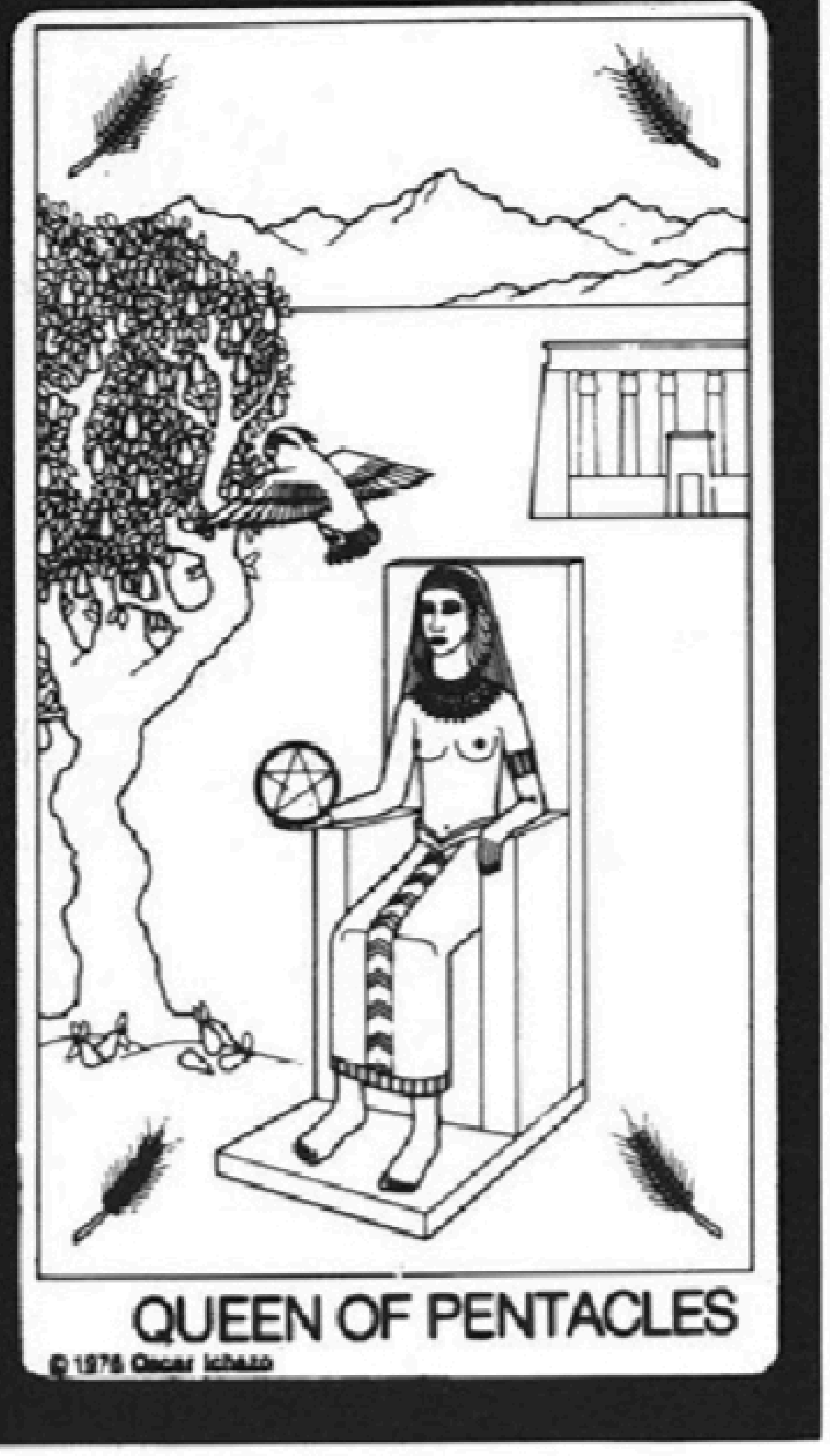
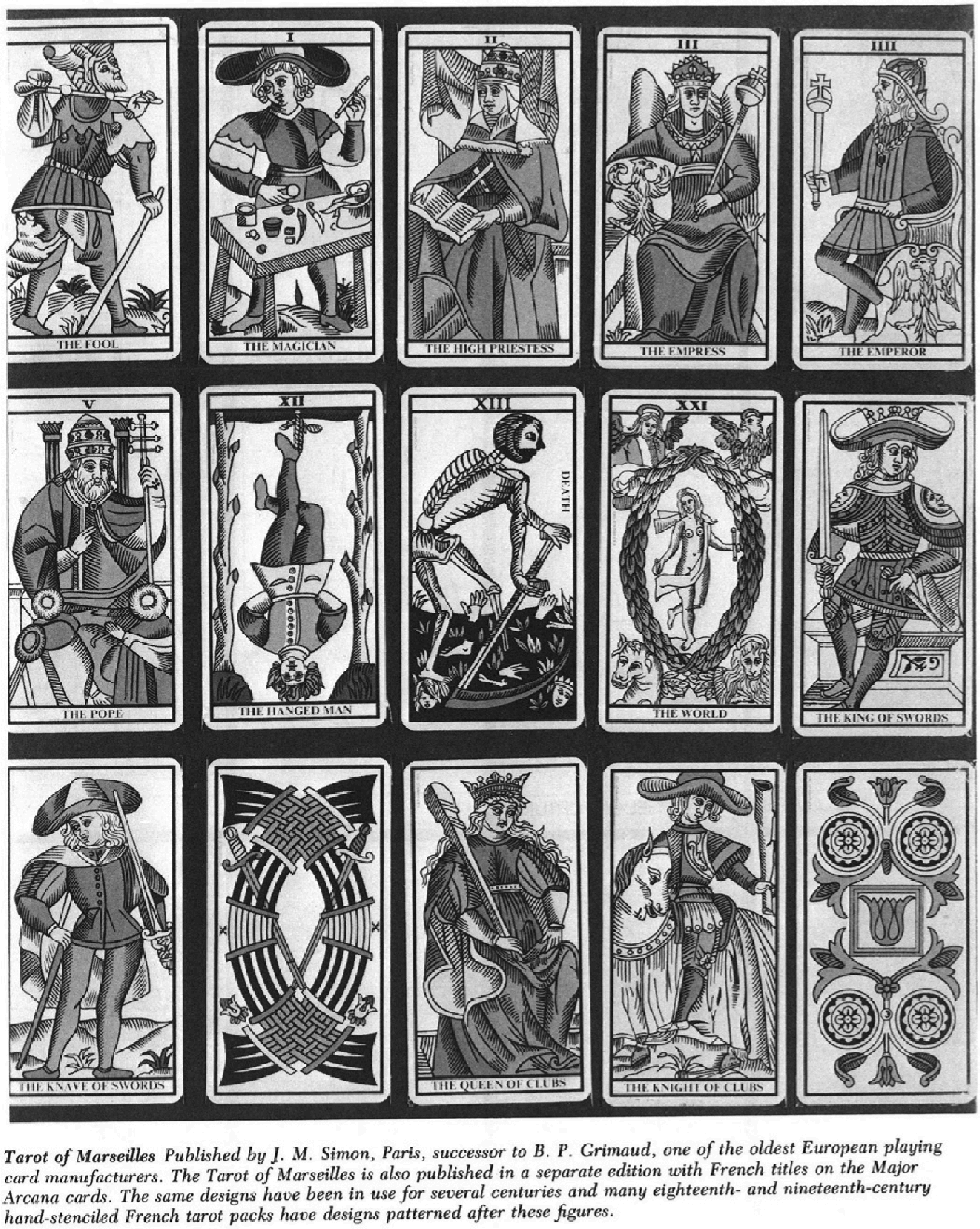

KING OF CUPS
©1976 Oscar Ichazo

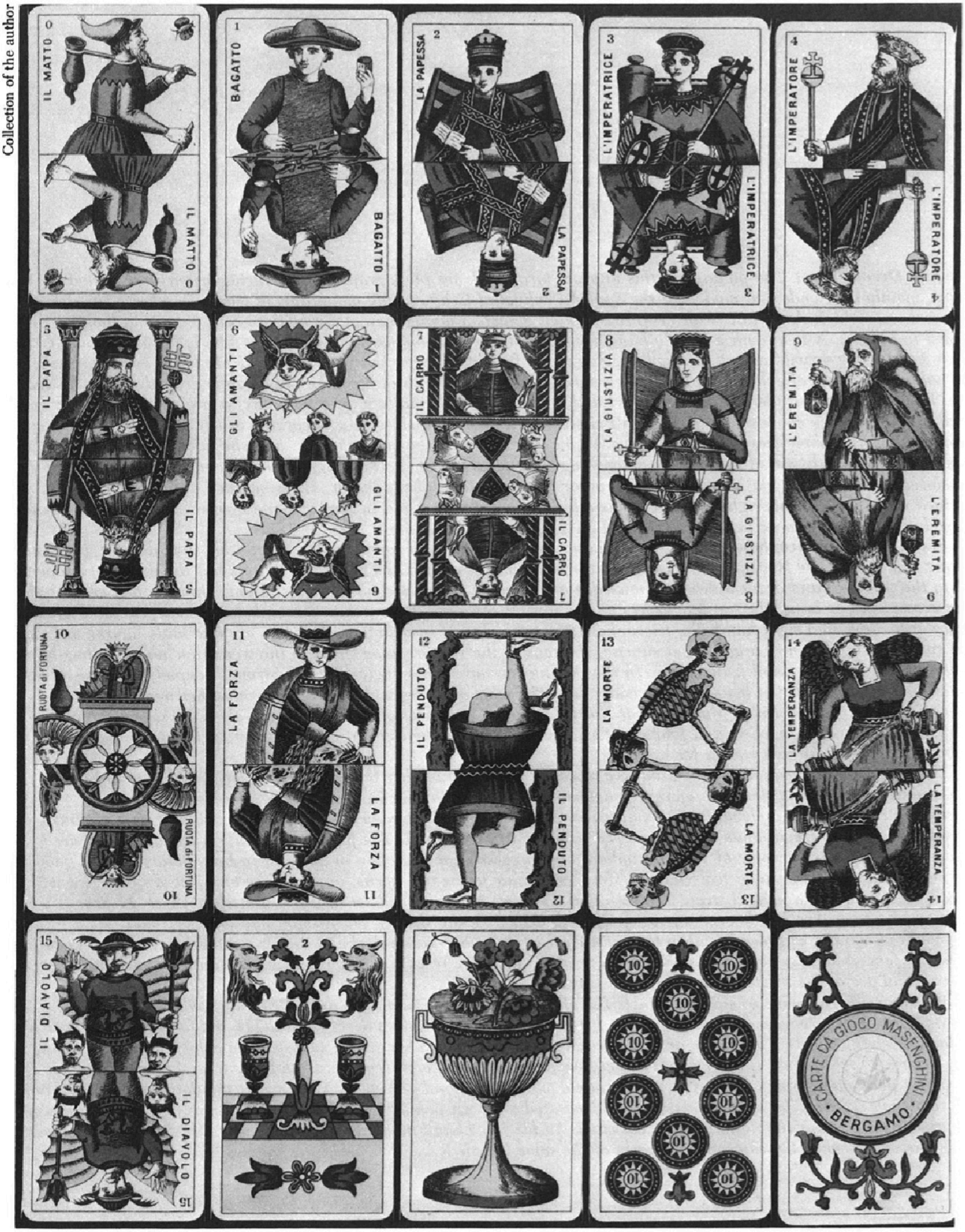

QUEEN OF PENTACLES
©1976 Oscar Ichazo

Collection of the author


THE FOOL
I
THE MAGICIAN
II
THE HIGH PRIESTESS
III
THE EMPRESS
IIII
THE EMPEROR
V
THE POPE
XII
THE HANGED MAN
XIII
DEATH
XXI
THE WORLD
THE KING OF SWORDS
THE KNAVE OF SWORDS
X
X
THE QUEEN OF CLUBS
THE KNIGHT OF CLUBS

Tarot of Marseilles *Published by J. M. Simon, Paris, successor to B. P. Grimaud, one of the oldest European playing card manufacturers. The Tarot of Marseilles is also published in a separate edition with French titles on the Major Arcana cards. The same designs have been in use for several centuries and many eighteenth- and nineteenth-century hand-stenciled French tarot packs have designs patterned after these figures.*

Collection of the author


0 IL MATTO
1 BAGATTO
2 LA PAPESSA
3 L'IMPERATRICE
4 L'IMPERATORE
5 IL PAPA
6 GLI AMANTI
7 IL CARRO
8 LA GIUSTIZIA
9 L'EREMITA
10 RUOTA di FORTUNA
11 LA FORZA
12 IL PENDUTO
13 LA MORTE
14 LA TEMPERANZA
15 IL DIAVOLO
2
10
CARTE DA GIOCO MASENGHINI
BERGAMO

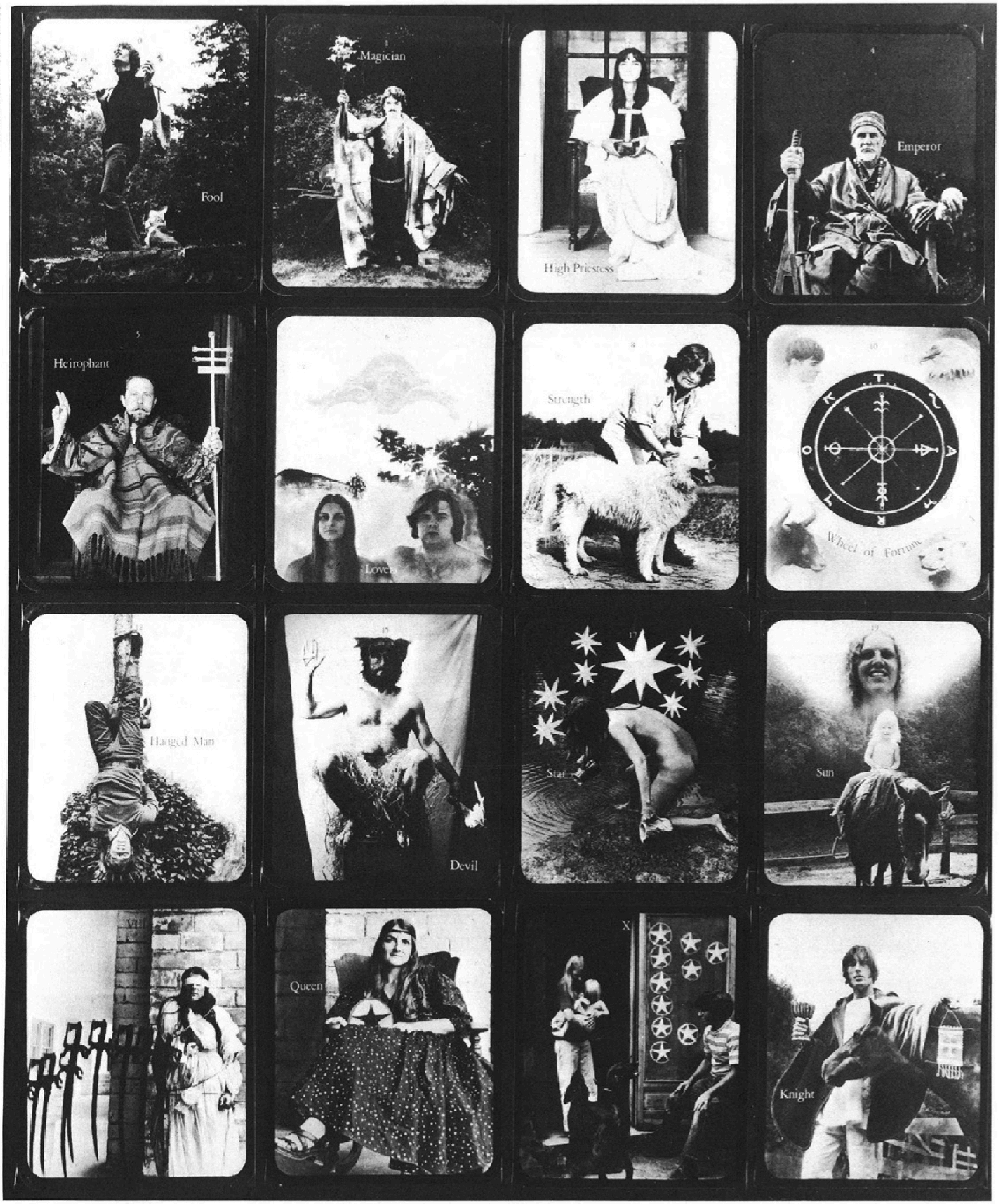
Masenghini Tarocchi Piedmontese *This Piedmontese* tarocchi *pack with double-ended Major Arcana and court cards is made by Masenghini di Lombardini, Bergamo.* Top row: *0* Il Matto *(The Fool) carries a butterfly net over his left shoulder while a colorful butterfly hovers nearby, 1* Bagatto *(The Magician) depicts a young man holding a cup in his upraised left hand while on the bench in front of him is another cup and cobbler's tools. 2* La Papessa *(The Popess), 3* L'Imperatrice *(The Empress), 4* L'Imperatore *(The Emperor).* Second row: 5 Il Papa *(The Pope), 6* Gli Amanti *(The Lovers), 7* Il Carro *(The Chariot), 8* La Giustizia *(Justice), 9* L'Eremita *(The Hermit).* Third row: *10* Ruota di Fortuna *(The Wheel of Fortune), 11* La Forza *(Strength), 12* Il Penduto *(The Hanged Man), 13* La Morte *(Death) has the title printed on the card in contrast to most tarot decks, which do not contain printed titles on the Death card, 14* La Temperanza *(Temperance).* Bottom row: 15 Il Diavolo *(The Devil), two and ace of cups, ten and ace of coins.*

Mountain Dream Tarot *The pictures in this unusual tarot pack are photographs taken during a four-year period by Bea Nettles, mainly of friends and models at the Penland School of Crafts in the mountains of North Carolina. The designs are based upon the Rider-Waite tarot.* Top row: ***0 Fool*** *depicts a young man standing on a rock ledge and looking upward to the sky. A twig with a loosely hanging sack rests on his shoulder. In his left hand he holds a blossom of Queen Anne's lace or wild carrot. A small dog sits at his feet, its ears perked in readiness.* ***1 Magician*** *is a moustached man holding a bunch of golden day lilies representing the flaming torch of life. The Magician is draped with a tie-dyed cloth; he wears an embroidered V-necked shirt and a chain belt. Behind him on a table are a large coin, a twig, a small sword and a partially concealed cup.* ***2 High Priestess*** *is draped in a white robe decorated at her feet with a lace crescent moon. She wears a three-leaved tiara with the Arabic 2 designating the card number, and she holds in her lap a white cross set in a stepped base of dark wood, suggesting the Calvary. She sits in a high-backed wooden rocking chair in front of a closed doorway with glass windows.* ***4 Emperor*** *is the photographer's father. He is bearded and wears a turban and a striped royal robe. In his right hand he holds a long samurai sword and in his left hand a small marble globe. Around his neck is a strand of large beads; he is seated on a heavy wooden chair.*

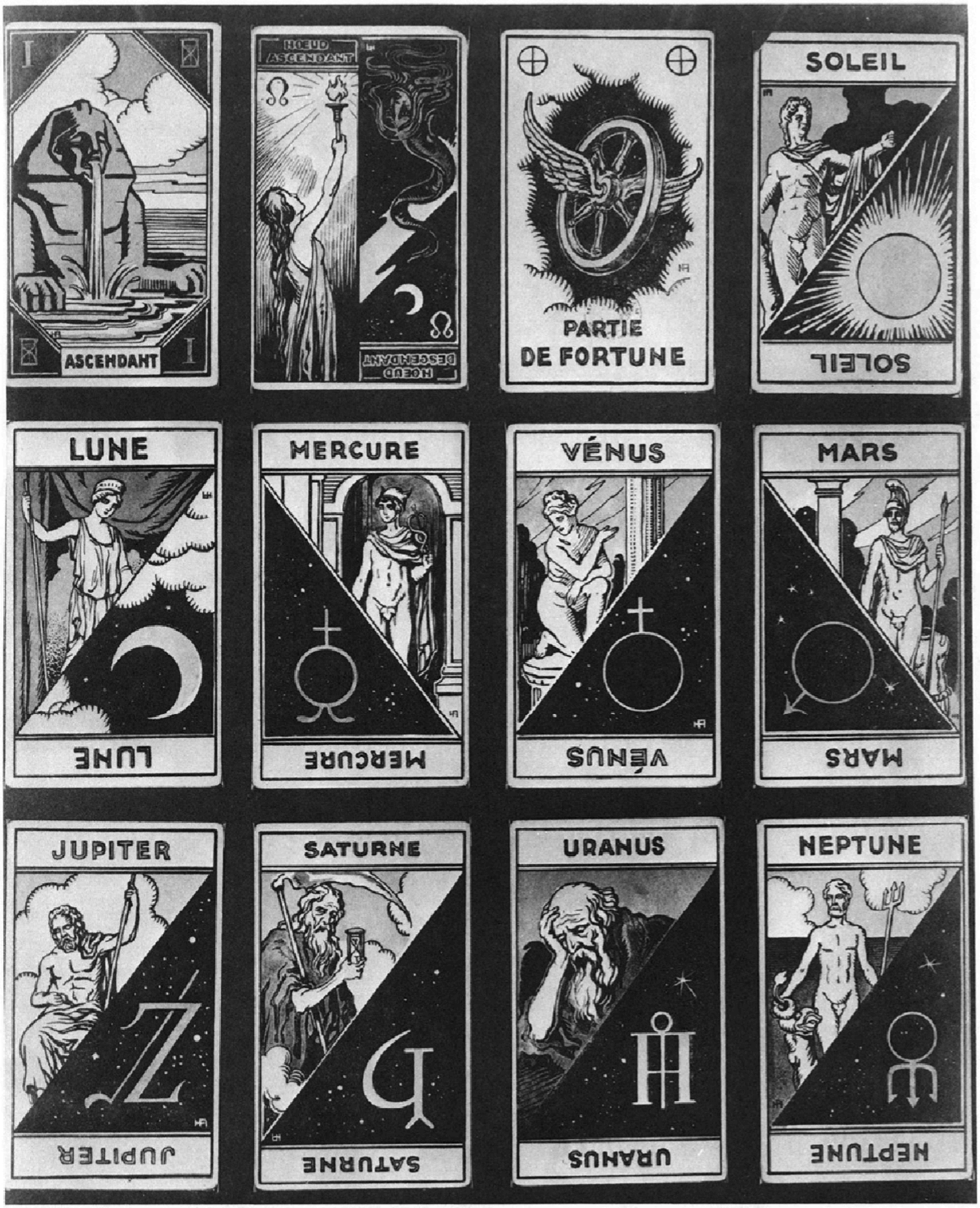
Second row: ***5 Heirophant*** (sic) *is dressed in a woven poncho with rope tassels. Around his shoulders he wears an antique silk shawl. The Hierophant is seated in the same wooden chair as The High Priestess but the doorway is open to signify the presence and accessibility of knowledge and wisdom. The Hierophant holds a long, thin wooden cross with three crosspieces or arms; the top two arms and the upright pole are decorated at the ends with small jewels. With two fingers of his upraised right hand The Hierophant gives the sign of benediction.* ***6 Lovers*** *are two nude figures, a young man and woman, shown in a garden at sunrise, the rays of the sun breaking through the tree branches. The long-haired woman stands before a small fruited tree. In the sky appears an ornate angle frieze.* ***8 Strength*** *depicts a heavy-set young woman holding the collar of her Great Pyrenees dog. The woman wears a globe amulet around her neck. In the background are the Blue Ridge Mountains of North Carolina.* ***10 Wheel of Fortune*** *depicts the Taro wheel surrounded by the signs of the four evangelists and four elements; man represents the element of water, the eagle represents air, the lion symbolizes fire and the bull stands for earth.*

Third row: ***12 Hanged Man*** *is dressed in a sweater, jeans and leather boots. He hangs by a rope tied to his legs from a pine tree, the traditional hanging tree described by Frazer in* The Golden Bough. *The Hanged Man's upper torso rests against a clematis vine that grows at the base of the tree. Thin rays of light emanate as a nimbus around his head.* ***15 Devil*** *holds a flaming torch pointing to the ground. The fingers of his upraised right hand are spread in a V sign, the reverse of The Hierophant and suggesting malediction in contrast to benediction. In the palm of his open hand appears an inverted triangle. The Devil's hair forms two horns, and his face and feet are blotched with black spots. He wears a matted straw loincloth and crouches on a pedestal set in front of a white sheet.* ***17 Star*** *is a nude figure on one knee. She bends over a pool of rippling water. In the sky are seven small and one large star, all eight-pointed, similar to those found in the same card in the Rider-Waite deck.* ***19 Sun*** *is a nude blond girl-child riding a horse in a fenced-in pasture. The face of the sun rising above the trees is a joyous young woman with curly golden hair; the sweeping arc of the treetops suggests large wings.*

Bottom row: *The* ***eight of swords*** *depicts the photographer, Bea Nettles, blindfolded and bound with cord. She wears a white gauze robe and stands next to a brick column and ridged cinderblock wall. In the foreground appear the shadows of eight swords. The* ***queen of pentacles*** *shows the photographer sitting in a rocking chair. She wears a long dress decorated with white stars. From a velvet headband hangs a small cross and she holds a large pentacle in her lap. The* ***ten of pentacles*** *depicts a young married couple with their blond girl-child. They are at the doorway to their home with two Irish setters. The open screen door is decorated with ten pentacles. The* ***knight of cups*** *is a fair-haired young man wearing a peasant shirt and heavy wool cloak. In his right hand he holds aloft a metal goblet. Across the horse's mane is a small woven Greek cross, each arm of the same length.*


0
Fool
1
Magician
High Priestess
4
Emperor
5
Heirophant
6
Lovers
8
Strength
10
T A R O
Wheel of Fortune
Hanged Man
15
Devil
17
Star
19
Sun
VIII
Queen
X
Knight

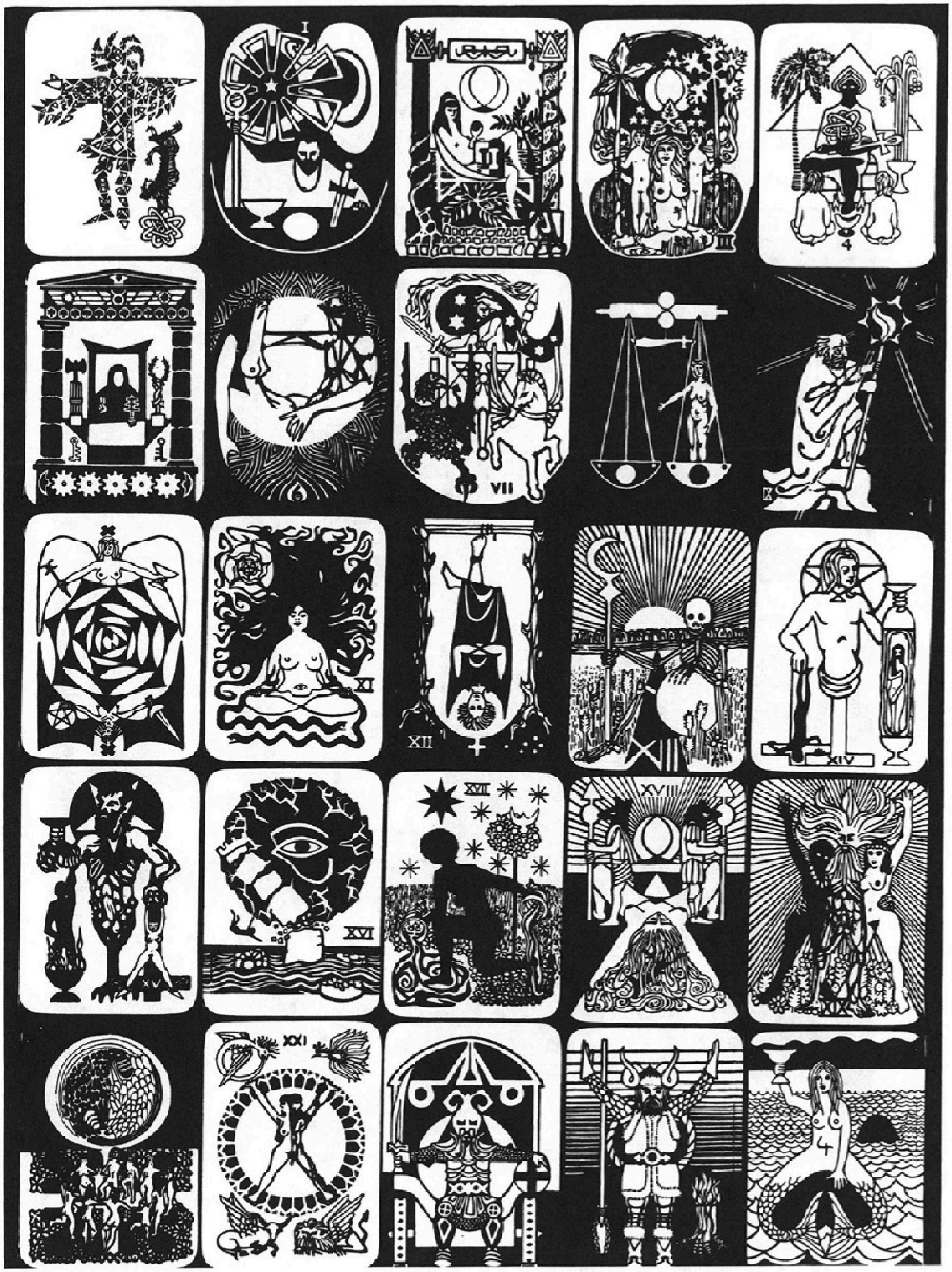
Collection of Bea Nettles


I
I
ASCENDANT
I
NOEUD ASCENDANT
NOEUD DESCENDANT
PARTIE DE FORTUNE
SOLEIL
SOLEIL
LUNE
LUNE
MERCURE
MERCURE
VÉNUS
VÉNUS
MARS
MARS
JUPITER
JUPITER
SATURNE
SATURNE
URANUS
URANUS
NEPTUNE
NEPTUNE

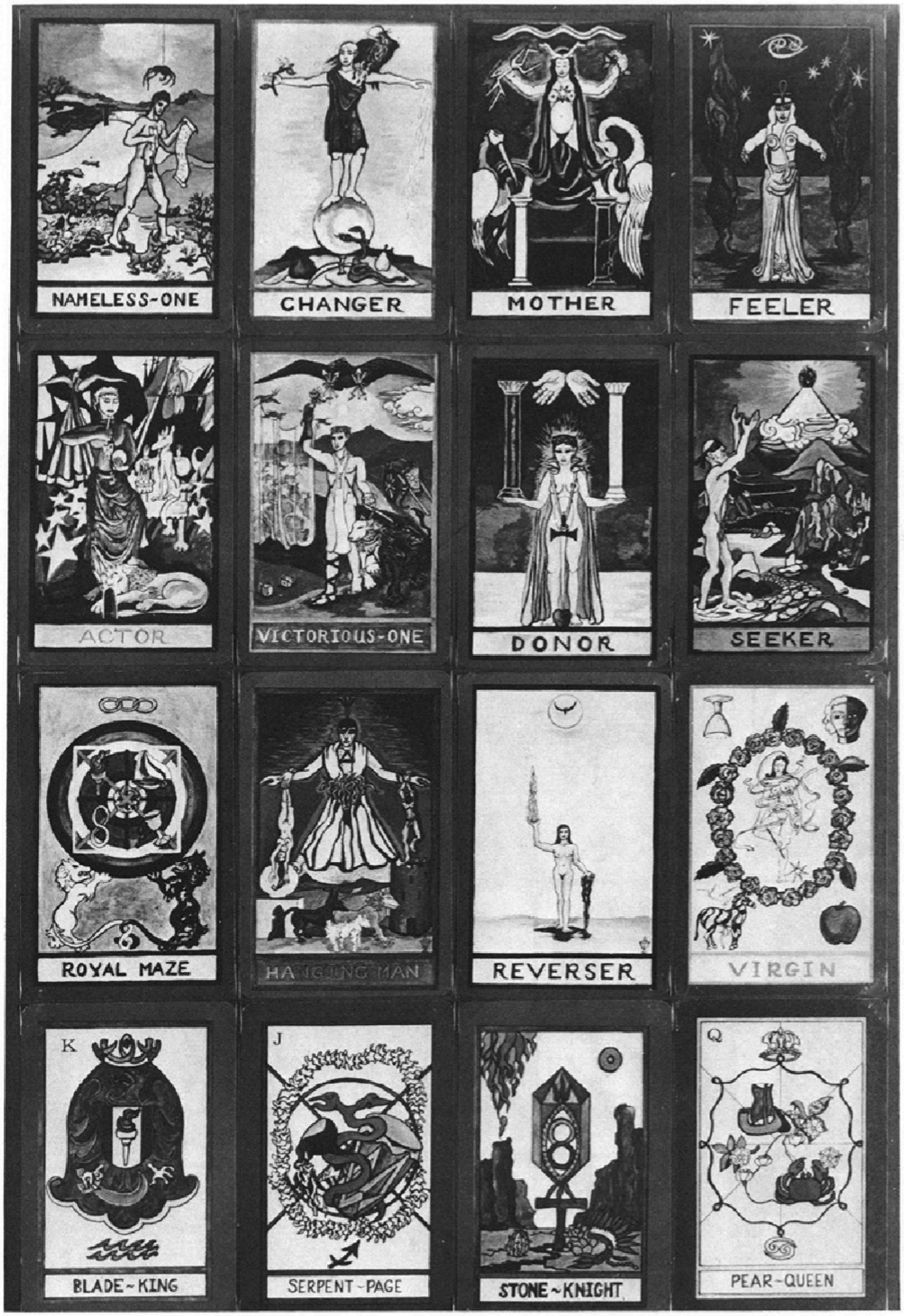
Collection of the author

Muchery Astrological Tarot *Designed under the direction of Georges Muchery, this pack seeks to combine the advantages of astrology and tarot. It comprises twelve Major Arcana and thirty-six Minor Arcana cards and is a complete departure from the traditional tarot deck. The twelve Major Arcana cards are* (top row) *I Ascendant represents the consultant; the Ascending Node depicts a young girl raising aloft a torch, the Descending Node is a dragon's tail; The Part of Fortune depicts a winged wheel; The Sun is illustrated as Apollo in the prime of youth, the reverse showing the Day Luminary shining in the heavens.* Middle row: *The Moon depicts the goddess of night and, in reverse, moon in the nocturnal darkness of the sky; Mercury is a youthful figure carrying the caduceus or magic wand and the reverse depicts the symbol of Mercury; Venus is a nude, lithe figure; Mars is a helmeted, bearded warrior with pike in hand.* Bottom row: *Jupiter is sitting upon his throne and presiding over the nations; Saturn is a taciturn old man holding the scythe and hourglass; Uranus is a dejected man in a moment of meditation; Neptune stands before the sea, a trident in one hand.*

Collection of the author



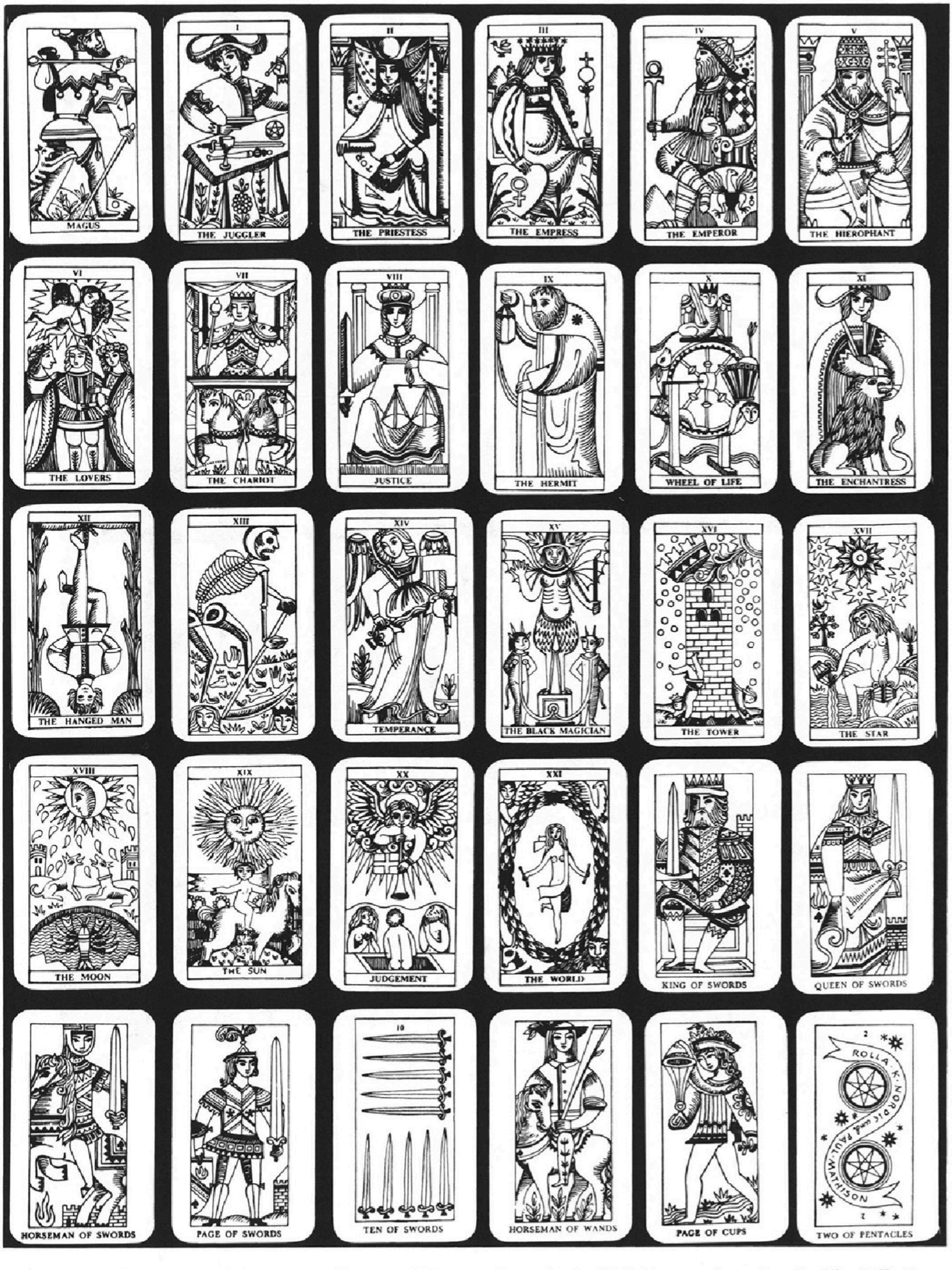
The New Tarot Deck *Issued in 1974 by William J. Hurley, Rae Hurley and John A. Horler, the New Tarot deck contains bold designs in black-and-white line drawings with a ground-reversal effect. The imagery was drawn by Horler, using a combination of modern, traditional, Egyptian, Tahitian, religious and mythological influences. The pictures reflect the archetypes of many ancient myths popularized by such authors as Joseph Campbell and Robert Graves. Gestalt principles of unified configurations are illustrated throughout the cards. The Major Arcana cards are numbered and without titles. The Minor Arcana cards are illustrated and numbered. The deck is reduced to standard poker size instead of the larger size common to most tarot cards.* Top row: *The Fool, I The Magician, II The High Priestess, III The Empress, 4 The Emperor.* Second row: *5 The Hierophant, 6 The Lovers, VII The Chariot, 8 Justice, IX The Hermit.* Third row: *X Wheel of Fortune, XI Strength, XII The Hanged Man, XIII Death, XIV Temperance.* Fourth row: *XV The Devil, XVI The Tower, XVII The Star, XVIII The Moon, XIX The Sun.* Bottom row: *XX Judgment, XXI The World, king of swords, king of staves and queen of cups.*



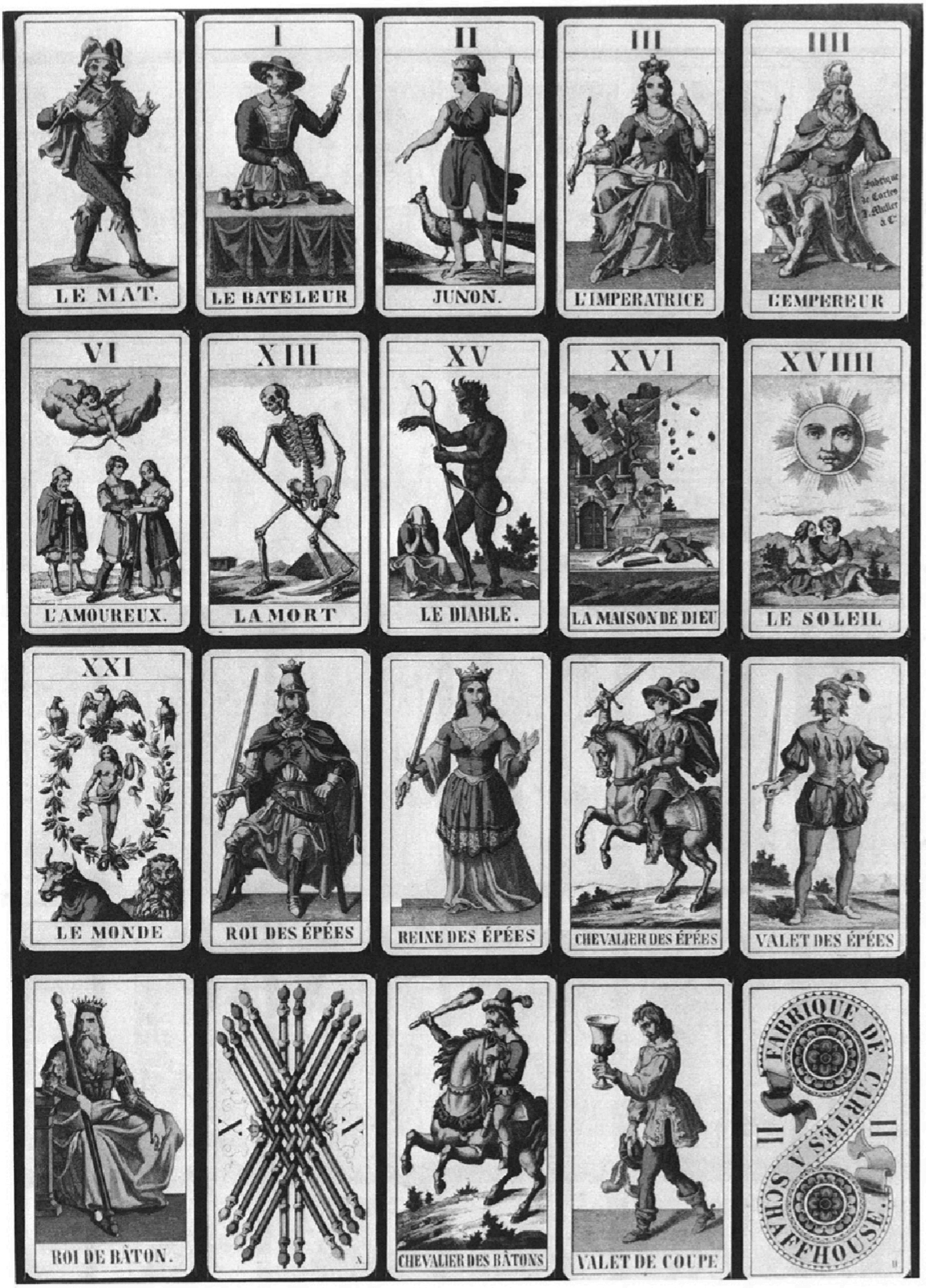
Collection of the author

The New Tarot for the Aquarian Age *The designs in this tarot pack by John Cooke, assisted by Rosalind Sharp, seek to project standard tarot into the modern age. First issued in 1968, this tarot set is also known as The Book of T and The New Tarot. The Major Arcana cards are depicted with stark realism and some of them are almost macabre in their allegorical imagery. The Major Arcana are unnumbered and titled in English.* Top row: *Nameless-One (The Fool) depicts a naked figure holding a book while nearby stands a two-headed cat-dog and overhead hovers a spider. Changer (The Magician) stands on a sphere with arms extended, one palm facing up and holding a flower, the other palm down. An eagle rests on his shoulder after having drawn blood, and spread on the ground in front of the sphere on a cloth of gold are a stone, a curved blade, a two-headed serpent and a pear. Mother (High Priestess) depicts a female figure astride two pillars. She holds a thunderbolt in her right hand and a flower in her other hand. Her robes are spread by two majestic birds and she is crowned by two serpents beneath a large wavy symbol. Feeler (The Empress) is a female figure who stands with open arms, her long golden tresses encircling her breasts. She is flanked by two cypress trees and the sign of Cancer hovers over her head. The remaining cards shown are* (second row) *Actor (The Emperor), Victorious One (Charioteer), Donor (Justice), Seeker (The Hermit);* (third row) *Royal Maze (Wheel of Fortune), Hanging Man (The Hanged Man), Reverser (Temperance), Virgin (The World);* (fourth row) *king of blades, page of serpents, knight of stones and queen of pears.*

Collection of the author


MAGUS
I
THE JUGGLER
II
THE PRIESTESS
III
THE EMPRESS
IV
THE EMPEROR
V
THE HIEROPHANT
VI
THE LOVERS
VII
THE CHARIOT
VIII
JUSTICE
IX
THE HERMIT
X
WHEEL OF LIFE
XI
THE ENCHANTRESS
XII
THE HANGED MAN
XIII
XIV
TEMPERANCE
XV
THE BLACK MAGICIAN
XVI
THE TOWER
XVII
THE STAR
XVIII
THE MOON
XIX
THE SUN
XX
JUDGEMENT
XXI
THE WORLD
KING OF SWORDS
QUEEN OF SWORDS
HORSEMAN OF SWORDS
PAGE OF SWORDS
10
TEN OF SWORDS
HORSEMAN OF WANDS
PAGE OF CUPS
2
ROLLA · K · NORDIC with PAUL · MATHISON
2
TWO OF PENTACLES

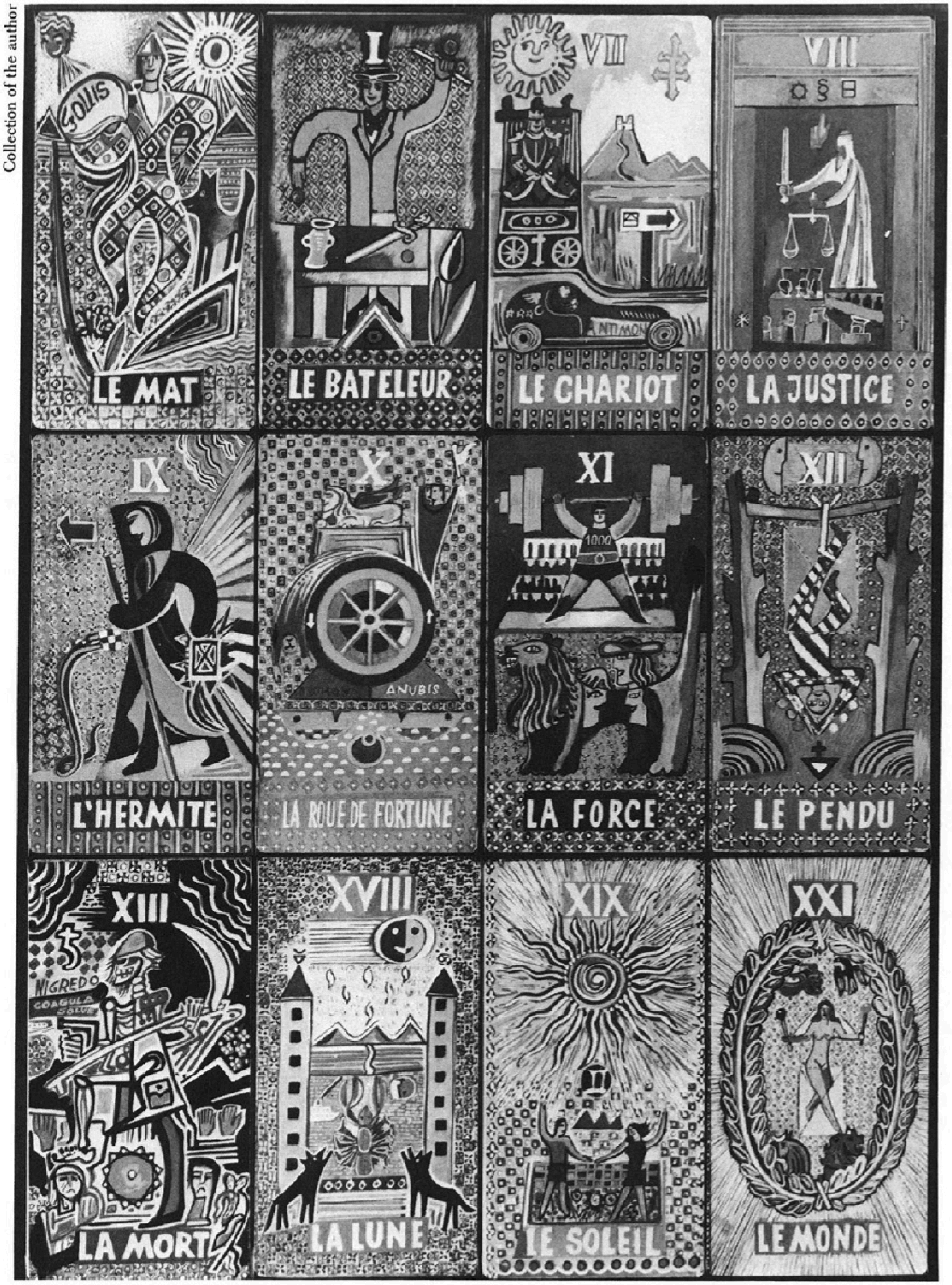
Nordic Tarot *The designs of this tarot pack, circa 1960, were drawn by Paul Mathison and are described by Rolla K. Nordic in* The Tarot Shows the Path. *The black ink line drawings feature the court figures in ornate garments. The Major Arcana cards are numbered in Roman numerals, the pip cards in Arabic.*


LE MAT.
I
LE BATELEUR
II
JUNON.
III
L'IMPERATRICE
IIII
L'EMPEREUR
Fabrique de Cartes J. Muller & C.
VI
L'AMOUREUX.
XIII
LA MORT
XV
LE DIABLE.
XVI
LA MAISON DE DIEU
XVIIII
LE SOLEIL
XXI
LE MONDE
ROI DES ÉPÉES
REINE DES ÉPÉES
CHEVALIER DES ÉPÉES
VALET DES ÉPÉES
ROI DE BÂTON.
X
X
CHEVALIER DES BÂTONS
VALET DE COUPE
FABRIQUE DE CARTES A SCHAFFHOUSE.
II
II

Collection of the author

IJJ Swiss Tarot *Issued by AG Muller & Cie, Switzerland, and U.S. Games Systems, Inc., New York. Major Arcana card II is entitled Junon instead of The Female Pope and includes a peacock, the symbol of Juno. XV Le Diable depicts a naked devil with wild eyes, hooked nose, horned ears, taloned hands, hooved feet and a long tail standing above a remorseful woman who holds her face in her hands. The 1JJ tarot pack is one of the most popular tarot decks today in America and Europe.* Top row: Le Mat *(The Fool), I* Le Bateleur *(The Magician or Juggler), II* Junon *(Juno), III* L'Impératrice *(The Empress), IIII* L'Empereur *(The Emperor).* Second row: *VI* L'Amoureux *(The Lovers), XIII* La Mort *(Death), XV* Le Diable *(The Devil), XVI* La Maison de Dieu *(The House of God or The Lightning-Struck Tower), XVIIII* Le Soleil *(The Sun).* Third row: *XXI* Le Monde *(The World),* Roi des Épées *(king of swords),* Reine des Épées *(queen of swords),* Chevalier des Épées *(knight of swords),* Valet des Épées *(page of swords).* Bottom row: Roi de Baton *(king of batons), ten of batons,* Chevalier des Batons *(knight of batons),* Valet de Coupe *(page of cups), two of coins. A complete description of the 1JJ Swiss Tarot deck is contained in the book* Tarot Cards For Fun and Fortune-Telling *(1970).*

Collection of the author

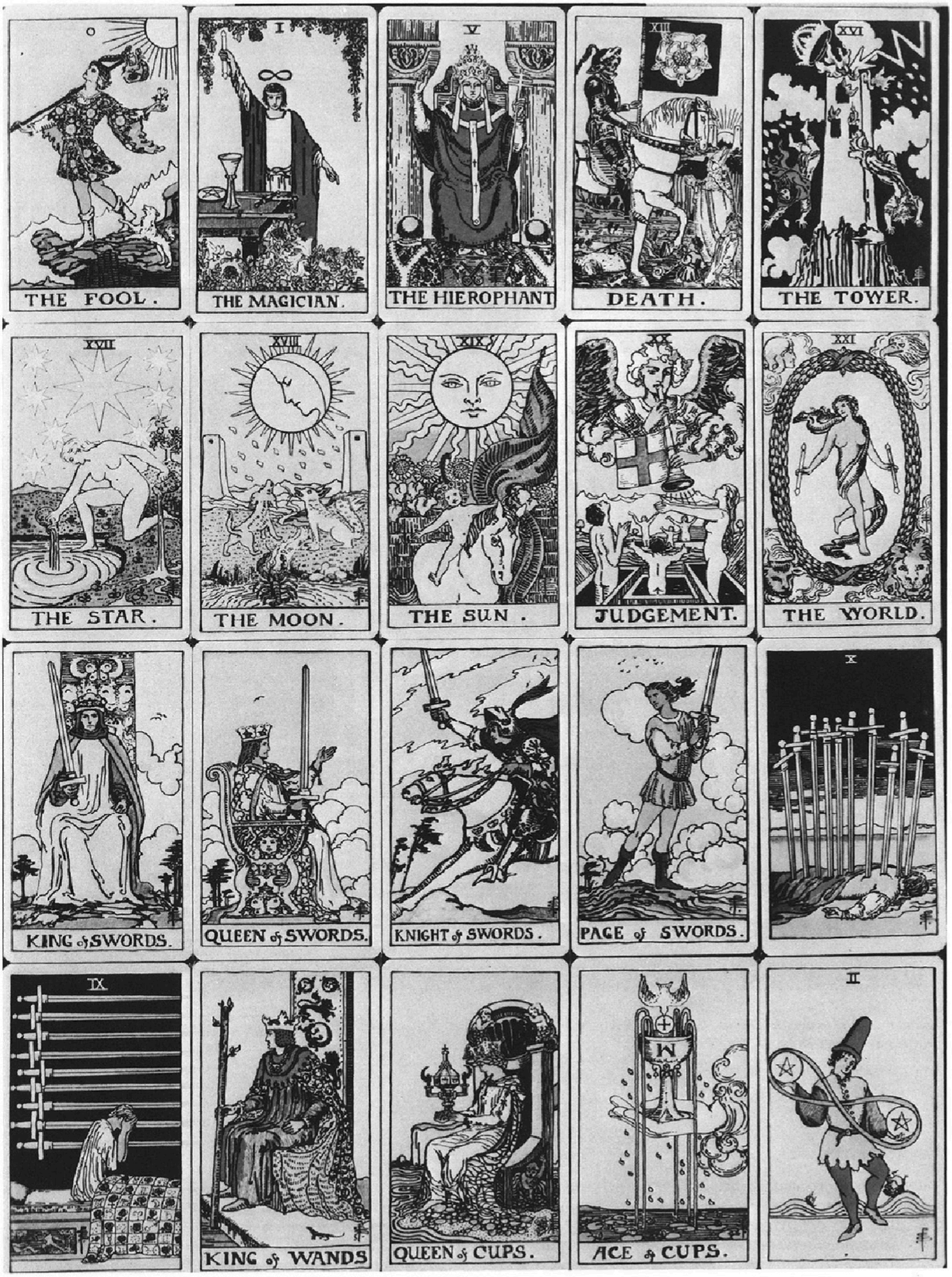

LE MAT
FOLLIS
I
LE BATELEUR
VII
ANTIMON
LE CHARIOT
VIII
LA JUSTICE
IX
L'HERMITE
X
ANUBIS
LA ROUE DE FORTUNE
XI
1000
LA FORCE
XII
LE PENDU
XIII
NIGREDO
COAGULA
SOLVE
LA MORT
XVIII
LA LUNE
XIX
LE SOLEIL
XXI
LE MONDE

Piatnik/Pointner Tarot *Designed by Professor Rudolf Pointner, Graz, and published in 1974 by Ferd. Piatnik & Sohne, Vienna. The Major Arcana cards contain graffiti designs with ornate decorations throughout the pictures on each card. The cards shown are* (top row) Le Mat *(The Fool); I* Le Bateleur *(The Magician) dressed in top hat and dinner jacket; VII* Le Chariot *(The Chariot) depicts a racing car with the inscription "antimony;" VIII* La Justice *(Justice).* Middle row: L'Hermite *(The Hermit); X* La Roue de Fortune *(The Wheel of Fortune); XI* La Force *(Strength) depicts a weight lifter with barbells raised above his head and the numerals "1000" on his T-shirt; XII* Le Pendu *(The Hanged Man).* Bottom row: *XIII* La Mort *(Death); XVIII* La Lune *(The Moon); XIX* Le Soleil *(The Sun); XXI* Le Monde *(The World).*

Rider-Waite Tarot *Designed by Pamela Colman Smith under the direction of Arthur Edward Waite and first issued by Rider & Company in London in 1910. Reissued in 1970 by U.S. Games Systems, Inc., New York, Hutchinson Publishing Group Ltd., London, and AG Muller & Cie, Switzerland. Other versions issued by University Press, New York, and Albano Productions, California. Miniature Rider-Waite tarot deck issued by U.S. Games Systems; the World's Tiniest Rider-Waite tarot deck issued by Merrimack Publishing Corp. The artist, Pamela Colman Smith, was an American who grew up in Jamaica and went to London where she became a member of The Order of the Golden Dawn. Working under the initiative and supervision of Arthur Edward Waite, she created the designs that became immensely popular along with Waite's book,* The Pictorial Key to the Tarot. *An important departure in Waite's deck as compared to typical tarot packs is the transposition of Strength and Justice. Waite, probably without adequate justification, transposed VIII Justice with XI Strength so that in the Waite pack these two cards are VIII Strength and XI Justice. In the Major Arcana series XIII Death is depicted in full armor astride a white horse and XIX The Sun is a naked child holding a large banner while riding bareback on a white horse. In the sequence of the Major Arcana cards Waite placed The Fool before I The Magician, whereas Eliphas Lévi and Papus sought to place The Fool as card number XXI, after XX Judgment and before XXI The World. The World was sometimes designated number XXII when The Fool was assigned number XXI. The attributions of the letters in the Hebrew alphabet to the twenty-two Major Arcana cards as designated by Waite, in contrast to Lévi, Papus and Oswald Wirth, is shown in the table on page 16. The Rider-Waite pack probably owes much of its success to the descriptive pictures on the forty pip cards that facilitate card interpretations.*

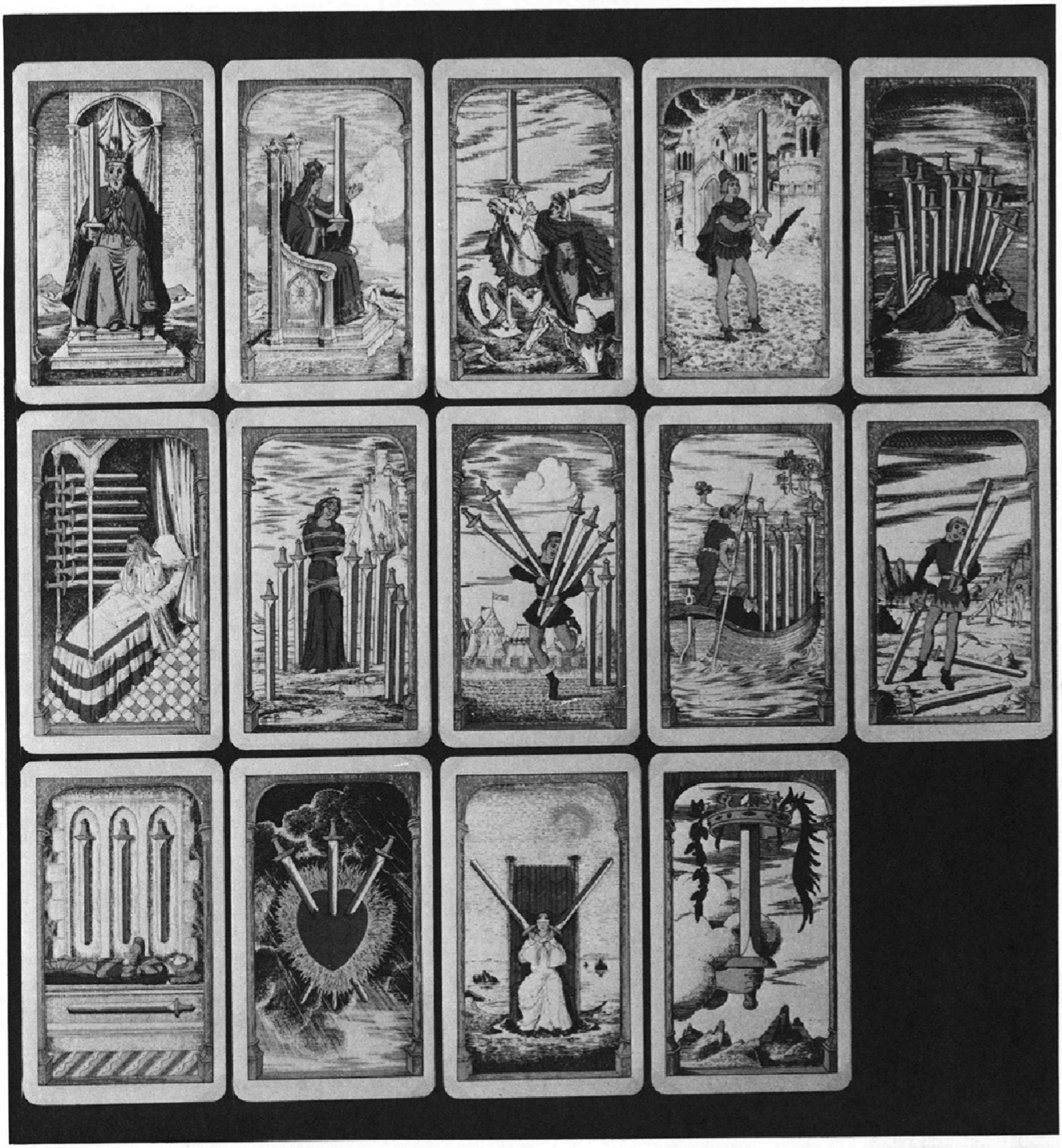
Interestingly, both the Rider-Waite tarot pack, and the Royal Fez tarot pack designed by Michael Hobdell that closely follows the Smith-Waite designs, present a continuous story through the sequence of the cards in each suit. The three highest court cards in the suit of swords comprise a family of father, mother and eldest son. The king of swords is the father, the queen is the mother, and the son is the knight. A young lad in servitude to the knight appears as the page. In the ten of swords the son is killed and the nine of swords shows a grieving sister sitting up in bed after a dream has revealed to her the terrible fate of her brother. The sister seeks to revenge her brother's death, and in the eight of swords she is captured and shown bound and blindfolded. In the seven of swords the page appears with swords symbolizing that help is on its way, and in the six of swords the sister and her young son are rescued by the page, who is also her lover. The page is now a warrior, and in the five of swords he is shown with the swords of his craft. In time, the page is also stricken by the sword and killed, four of swords, which causes much sadness as evidenced by the broken heart pierced by three swords in the three of swords. The two of swords shows the widow in mourning with swords of defiance and her eyes blindfolded to the way of peace, for she seeks revenge. The ace of swords emerges from a cloud, emphasizing that those who live by the sword are apt to die by it.

The suit of staves or clubs depicts the story of a family divided between the traditional ways and modern methods. Its moral is that harmony and progress are best attained when the old and new work together. The suit of cups reveals the paths to happiness and the search of two brothers for companionship. The suit of coins relates the story of a wealthy family and the temptations and alternatives afforded them by the luxuries of wealth.


0
THE FOOL.
I
THE MAGICIAN.
V
THE HIEROPHANT
XIII
DEATH.
XVI
THE TOWER.
XVII
THE STAR.
XVIII
THE MOON.
XIX
THE SUN .
XX
JUDGEMENT.
XXI
THE WORLD.
KING of SWORDS.
QUEEN of SWORDS.
KNIGHT of SWORDS .
PAGE of SWORDS.
X
IX
KING of WANDS
QUEEN of CUPS.
ACE of CUPS.
II

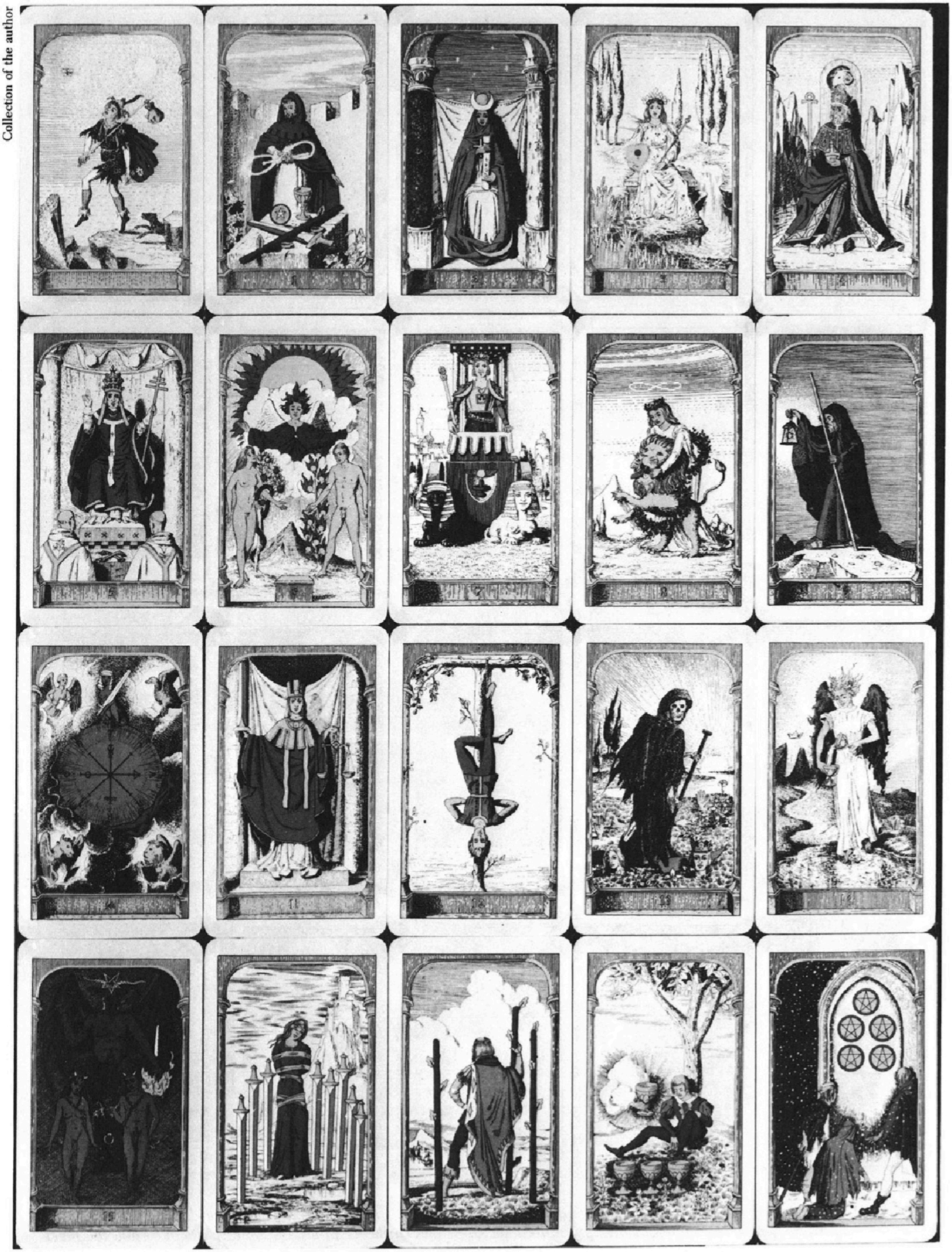
Collection of the author

Collection of the author



Royal Fez Moroccan Tarot *Suit of swords from the Royal Fez Moroccan tarot pack. Each suit reveals a story, depicted in scenes from King to ace.*

Royal Fez Moroccan Tarot *Issued by AG Muller & Cie, Switzerland, and U.S. Games Systems, Inc., under license from Rigel Press Ltd., London. This pack was conceived by Roland Berrill and painted by Michael Hobdell. The Major Arcana cards are Arabic-numbered in a panel at the bottom, but there are no titles on any cards. The pip cards contain symbolic pictures similar to those of the Rider-Waite tarot pack.* Top row: *The Fool, 1 The Magician, 2 The High Priestess, 3 The Empress, 4 The Emperor.* Second row: *5 The Hierophant, 6 The Lovers, 7 The Chariot, 8 Strength, 9 The Hermit.* Third row: *10 The Wheel of Fortune, 11 Justice, 12 The Hanged Man, 13 Death, 14 Temperance.* Bottom row: *15 The Devil, nine of swords, three of clubs, four of cups, five of coins.*



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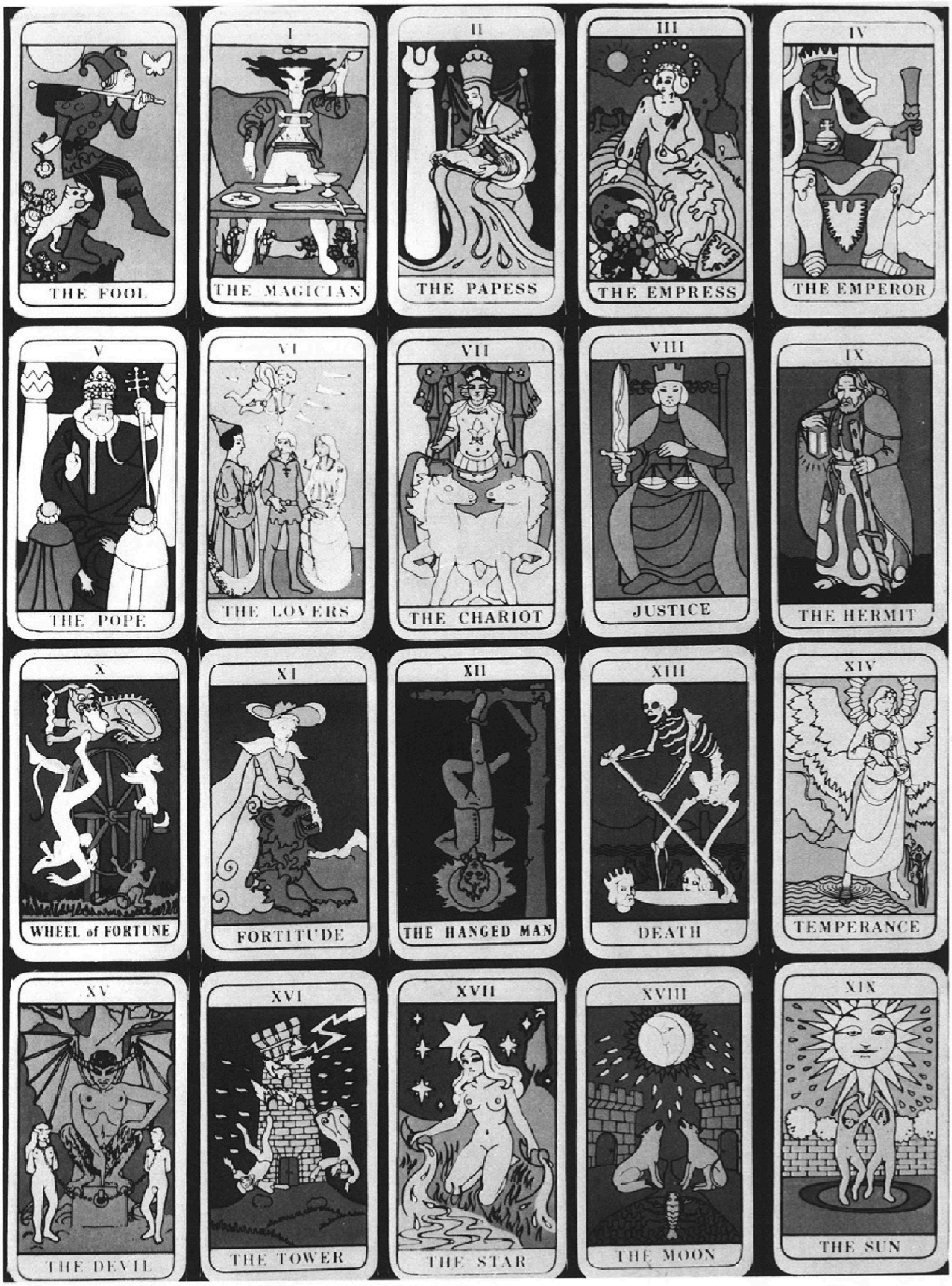
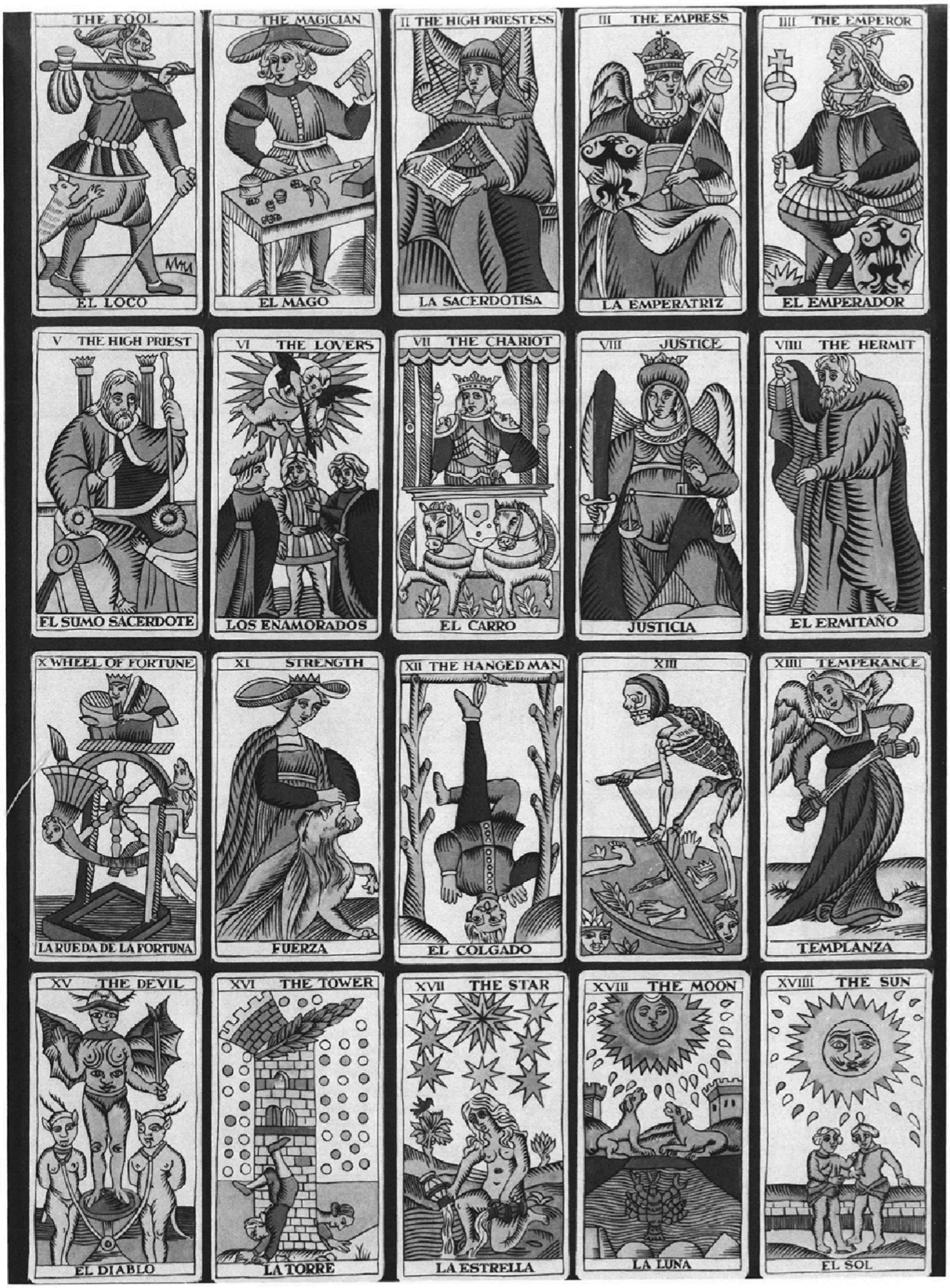

THE FOOL
I
THE MAGICIAN
II
THE PAPESS
III
THE EMPRESS
IV
THE EMPEROR
V
THE POPE
VI
THE LOVERS
VII
THE CHARIOT
VIII
JUSTICE
IX
THE HERMIT
X
WHEEL of FORTUNE
XI
FORTITUDE
XII
THE HANGED MAN
XIII
DEATH
XIV
TEMPERANCE
XV
THE DEVIL
XVI
THE TOWER
XVII
THE STAR
XVIII
THE MOON
XIX
THE SUN

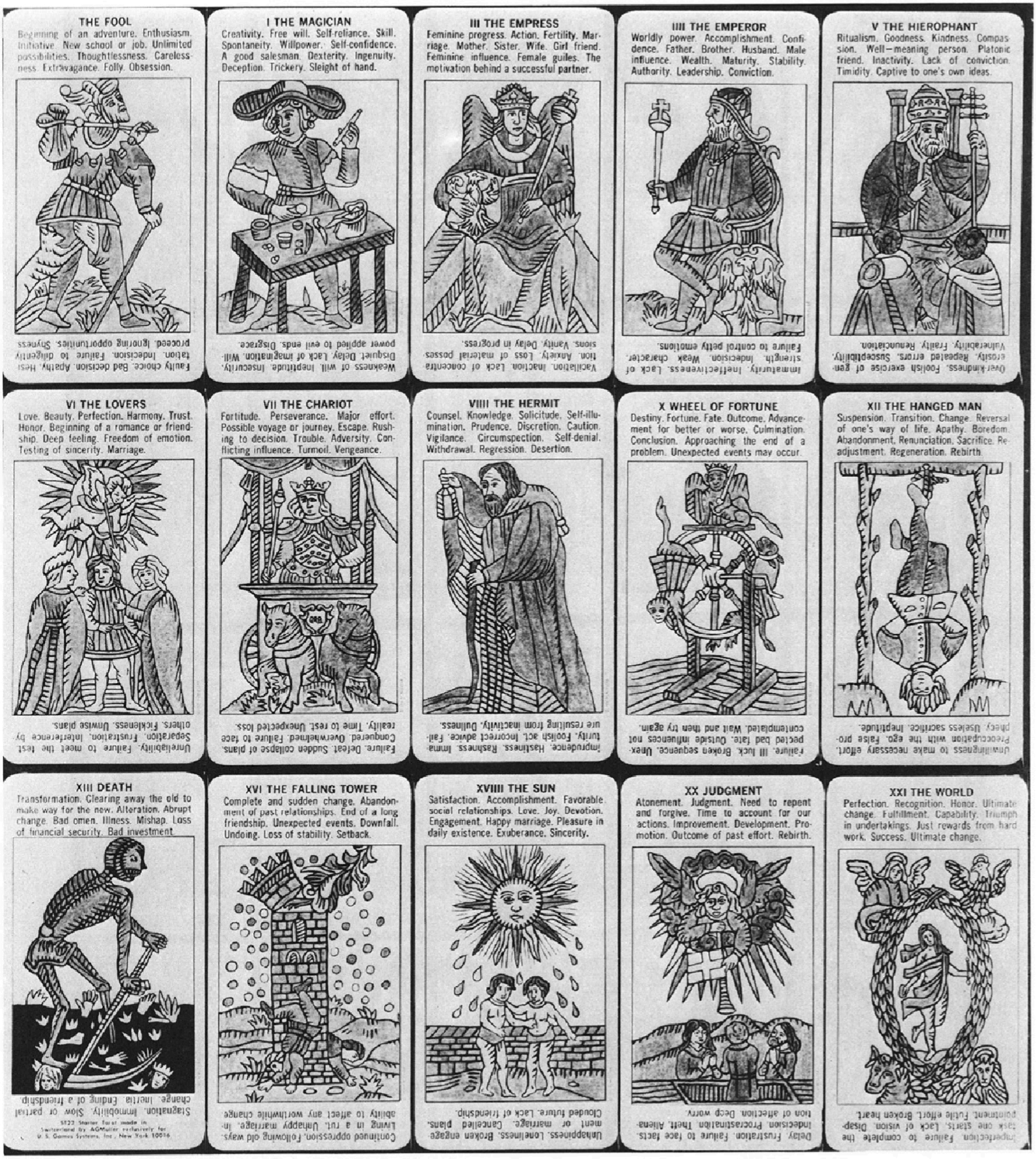
Sheridan/Douglas Tarot *Designs by David Sheridan, issued by Mandragora Press, London. The cards are described in* The Tarot *by Alfred Douglas. Pip cards portray symbolic pictures. The cards are printed in bold solid colors and the faces of some of the figures, such as The Fool, have an innocent and elflike appearance.*


THE FOOL
EL LOCO
I THE MAGICIAN
EL MAGO
II THE HIGH PRIESTESS
LA SACERDOTISA
III THE EMPRESS
LA EMPERATRIZ
IIII THE EMPEROR
EL EMPERADOR
V THE HIGH PRIEST
EL SUMO SACERDOTE
VI THE LOVERS
LOS ENAMORADOS
VII THE CHARIOT
EL CARRO
VIII JUSTICE
JUSTICIA
VIIII THE HERMIT
EL ERMITAÑO
X WHEEL OF FORTUNE
LA RUEDA DE LA FORTUNA
XI STRENGTH
FUERZA
XII THE HANGED MAN
EL COLGADO
XIII
XIIII TEMPERANCE
TEMPLANZA
XV THE DEVIL
EL DIABLO
XVI THE TOWER
LA TORRE
XVII THE STAR
LA ESTRELLA
XVIII THE MOON
LA LUNA
XVIIII THE SUN
EL SOL

Collection of the author

Spanish Tarot *Reprint published by Heraclio Fournier, Spain, based on an early-eighteenth-century Italian tarot deck. The trumps are titled in English and Spanish, the courts in Spanish only. The Devil has an extra face on his stomach and eyes at his knees. The smile of The Sun appears distorted.*

Collection of the artist



THE FOOL
Beginning of an adventure. Enthusiasm. Initiative. New school or job. Unlimited possibilities. Thoughtlessness. Carelessness. Extravagance. Folly. Obsession.
Faulty choice. Bad decision. Apathy. Hesitation. Indecision. Failure to diligently proceed. Ignoring opportunities. Shyness.

I THE MAGICIAN
Creativity. Free will. Self-reliance. Skill. Spontaneity. Willpower. Self-confidence. A good salesman. Dexterity. Ingenuity. Deception. Trickery. Sleight of hand.
Weakness of will. Ineptitude. Insecurity. Disquiet. Delay. Lack of imagination. Willpower applied to evil ends. Disgrace.

III THE EMPRESS
Feminine progress. Action. Fertility. Marriage. Mother. Sister. Wife. Girl friend. Feminine influence. Female guiles. The motivation behind a successful partner.
Vacillation. Inaction. Lack of concentration. Anxiety. Loss of material possessions. Vanity. Delay in progress.

IIII THE EMPEROR
Worldly power. Accomplishment. Confidence. Father. Brother. Husband. Male influence. Wealth. Maturity. Stability. Authority. Leadership. Conviction.
Immaturity. Ineffectiveness. Lack of strength. Indecision. Weak character. Failure to control petty emotions.

V THE HIEROPHANT
Ritualism. Goodness. Kindness. Compassion. Well—meaning person. Platonic friend. Inactivity. Lack of conviction. Timidity. Captive to one's own ideas.
Over-kindness. Foolish exercise of generosity. Repeated errors. Susceptibility. Vulnerability. Frailty. Renunciation.

VI THE LOVERS
Love. Beauty. Perfection. Harmony. Trust. Honor. Beginning of a romance or friendship. Deep feeling. Freedom of emotion. Testing of sincerity. Marriage.
Unreliability. Failure to meet the test. Separation. Frustration. Interference by others. Fickleness. Unwise plans.

VII THE CHARIOT
Fortitude. Perseverance. Major effort. Possible voyage or journey. Escape. Rushing to decision. Trouble. Adversity. Conflicting influence. Turmoil. Vengeance.
Failure. Defeat. Sudden collapse of plans. Conquered. Overwhelmed. Failure to face reality. Time to rest. Unexpected loss.

VIIII THE HERMIT
Counsel. Knowledge. Solicitude. Self-illumination. Prudence. Discretion. Caution. Vigilance. Circumspection. Self-denial. Withdrawal. Regression. Desertion.
Imprudence. Hastiness. Rashness. Immaturity. Foolish act. Incorrect advice. Failure resulting from inactivity. Dullness.

X WHEEL OF FORTUNE
Destiny. Fortune. Fate. Outcome. Advancement for better or worse. Culmination. Conclusion. Approaching the end of a problem. Unexpected events may occur.
Failure. Ill luck. Broken sequence. Unexpected bad fate. Outside influences not contemplated. Wait and then try again.

XII THE HANGED MAN
Suspension. Transition. Change. Reversal of one's way of life. Apathy. Boredom. Abandonment. Renunciation. Sacrifice. Readjustment. Regeneration. Rebirth.
Unwillingness to make necessary effort. Preoccupation with the ego. False prophecy. Useless sacrifice. Ineptitude.

XIII DEATH
Transformation. Clearing away the old to make way for the new. Alteration. Abrupt change. Bad omen. Illness. Mishap. Loss of financial security. Bad investment.
Stagnation. Immobility. Slow or partial change. Inertia. Ending of a friendship.
5122 Starter Tarot made in Switzerland by AGMüller exclusively for U.S. Games Systems, Inc., New York 10016

XVI THE FALLING TOWER
Complete and sudden change. Abandonment of past relationships. End of a long friendship. Unexpected events. Downfall. Undoing. Loss of stability. Setback.
Continued oppression. Following old ways. Living in a rut. Unhappy marriage. Inability to affect any worthwhile change.

XVIIII THE SUN
Satisfaction. Accomplishment. Favorable social relationships. Love. Joy. Devotion. Engagement. Happy marriage. Pleasure in daily existence. Exuberance. Sincerity.
Unhappiness. Loneliness. Broken engagement or marriage. Cancelled plans. Clouded future. Lack of friendship.

XX JUDGMENT
Atonement. Judgment. Need to repent and forgive. Time to account for our actions. Improvement. Development. Promotion. Outcome of past effort. Rebirth.
Delay. Frustration. Failure to face facts. Indecision. Procrastination. Theft. Alienation of affection. Deep worry.

XXI THE WORLD
Perfection. Recognition. Honor. Ultimate change. Fulfillment. Capability. Triumph in undertakings. Just rewards from hard work. Success. Ultimate change.
Imperfection. Failure to complete the task one starts. Lack of vision. Disappointment. Futile effort. Broken heart.

Starter Tarot *The cards in the Starter tarot deck consist of twenty-two Major Arcana based upon traditional designs from the Tarot of Marseilles pack with modifications by George Bennett. Each card contains Roman number, title and meanings in both upright and reversed positions for reading the cards.*

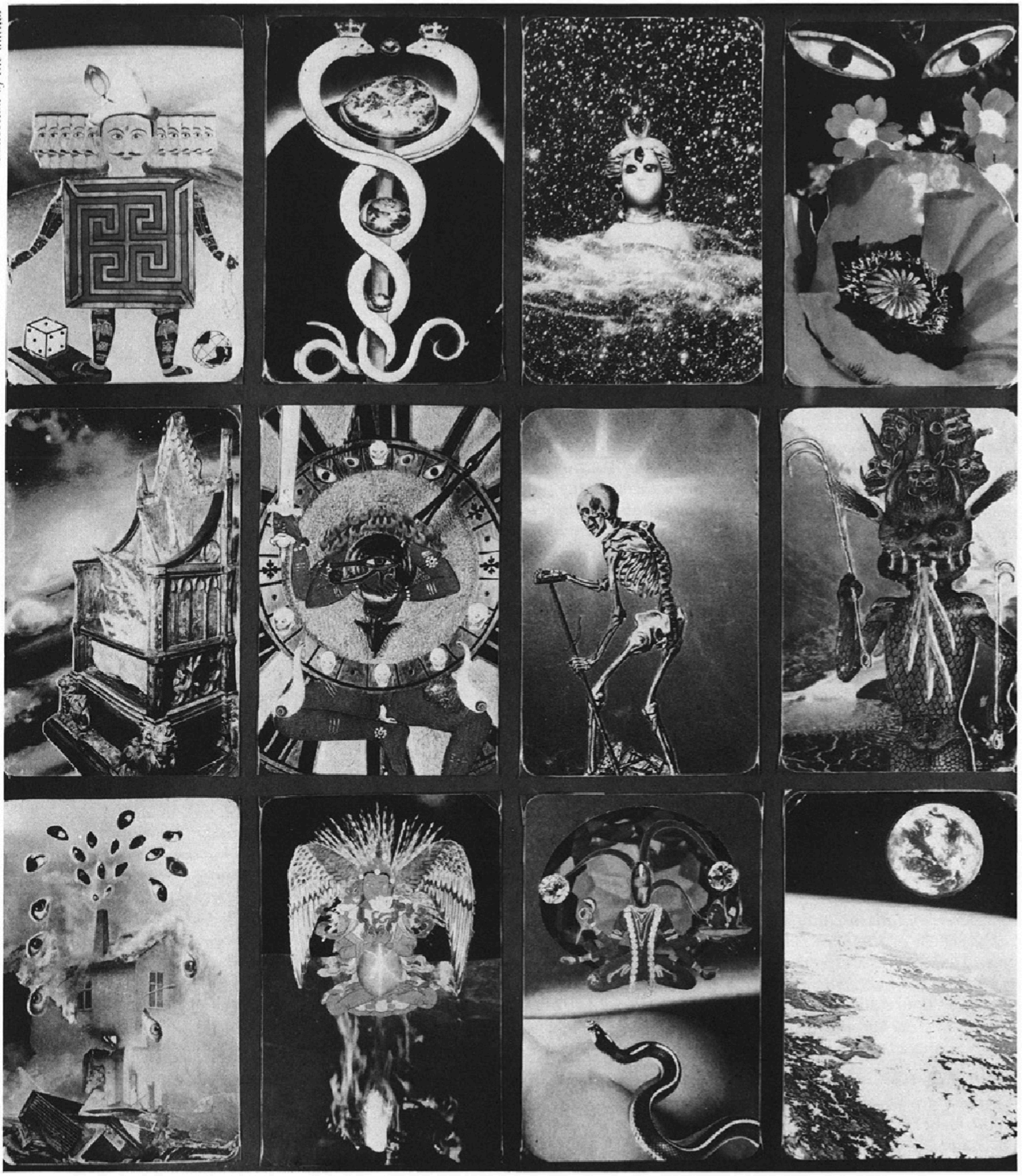
Tantric Tarot *Collage assembled in London in 1976 by Penny Slinger, Nik Douglas and Meryl White, based upon the Tantric tradition of the transformation center of the human body. The cards, also called Secret Dakini Oracle cards, reveal the secret teachings of mystical yoga through the portrayal of sixty-four archetypal energies in contemporary symbols. The complete pack of Tantric tarot totals sixty-five cards; twenty-two correspond to the twenty-two Major Arcana, and forty, divided into four groups of ten, correspond to air, fire, water and earth or the forty numeral pip cards in the playing card pack. The final three cards represent Time and are called Past, Present and Future.*

Top row: *0 The Joker corresponds to The Fool in traditional tarot packs. The Joker is depicted standing on the orb of the sun, his back to the earth as viewed from space. He is in the form of Brahma, the Creator, with eleven heads signifying the unity of all things, and he wears the traditional dunce's hat ornamented with a lotus blossom, the symbol of spiritual Enlightenment. The body of The Joker is composed of a double swastika symbol, suggesting the combination of positive and negative, and he possesses movement in both directions. He holds a pen in his right hand to show that he is the writer of destiny and the maker of the Akashic records. His left hand holds a rosary of pearls indicating his concern that the links in the chain of destiny be maintained. The rest of his body is cosmic, bearing auspicious symbols and containing all worlds. His right foot rests on a volume of the* I-Ching, *the Chinese Book of Changes, upon which is a die bearing the number of Saturn, indicating that The Joker rules over fate and destiny. His left foot playfully kicks the ball of the world, for he is Lord of the Game.*

Card 1 Mercury corresponds to The Magician. Two serpents are shown entwined around a central staff or wand of Mercury, the whole forming the mystic caduceus, the symbol of magical transformation. The snakes wind around the staff three and one-half times, resembling the coiled Kundalini serpent and suggesting that energy emanates from the base or sexual center. The staff symbolizes the backbone, the spine, through which the raw energy of the serpent travels and is transformed. The aim of awakening Kundalini energy is to draw the most potent inner forces upward so they can pierce and illuminate the psychic subtle centers—known as Chakras—and finally be distilled as droplets of wisdom in the region of the head, which is the home of the higher intellect. This card represents the primordial energy—the inner Shakti—transformed alchemically into the elixir depicted as fluid mercury and harnessed as four stable pools (related to the four main psychic centers at the navel, heart, throat and head) in the subtle body. This card is also a symbol of the realization and fulfillment stage of Tantric practice, as is suggested by the crowns on the heads of the snakes. The background is revealed as a black sun, suggesting the mystery of energy transformed into something beyond worldly concepts.

Card 2 Isis corresponds to The High Priestess. The head and shoulders of Isis, also known as Ishtar the High Priestess, are seen as if rising through a nebulous veil of a night sky. She is considered to be guarding the doorway to occult knowledge, her position being that of a wisdom holder, attendant and guardian of the Great Secret Dakini realm. The night sky symbolizes the limitless nature and awe-inspiring qualities of her territory, the wisdom that she guards so carefully. Traditionally, Isis is portrayed as revealing only her bared head and shoulders, for, like the sleeping Venus, if her full nakedness and potency are exposed prematurely or without adequate psychic preparation, there is the danger of misunderstanding the subtleties of her knowledge. Her two eyes are rubies, indicating her firelike inner nature, and at her forehead there is an open third eye, which points to her function as a distiller of occult wisdom and indicates her deep intuitive penetration. She wears ornaments signifying her exalted position and on her head are two golden horns forming the shape of a crescent moon that is upturned, indicating that she catches drops of wisdom from the cosmos.

Card 3 Scarlet Woman corresponds to The Empress. The two large eyes of the Scarlet Woman as a goddess stare out over a cluster of small red flowers. In the foreground there is a large open red poppy, relating her to the earth in its fruitfulness and fecundity. She represents the threefold play of the goddess or the Shakti in her sensual and sexual aspects through her magnetic form. She is the seductive Yogini—the female aspect of yoga fulfillment, which teaches that one should not hesitate to perform potent acts provided one is prepared to handle the consequences. The red color



Collection of the author

indicates the sulphurous nature of her energy as the female principle in the alchemical process of self-realization. The open poppy is a manifestation of the womb of the goddess open in mystic invitation. On her brow is a ruby, related to her firelike transcendental nature; she wears her potency as an ornament, so sure is she of her position of authority.

Middle row: *4 The Hot Seat corresponds to The Emperor. An ornately carved wooden throne is depicted in space, surrounded by solar flares and balls of fire. The throne itself has a base of carved lions, symbolizing the position of power and responsibility of any person sitting on its exalted place. From the seat of the throne great flames issue forth, indicating tremendous masculine transforming power, which is related to spiritual and secular authority. It is the seat of the Master of the Universe, and persons wishing to hold such a position should prepare for the responsibility. Under* *the seat is depicted the mystic Stone of Scone, over which many battles have been fought and many lives lost; it has a practical function of support once the flames have been overcome.*

Card 10 Wheel of Great Time corresponds to The Wheel of Fortune. This card bears the number 10, signifying the completion of a cycle of time and the coming together of the digits "1," representing unity, and "0," representing the void from which all things emerge and into which all things dissolve. In the center of a clock face the form of Mahakali, the Great Time Mother, is depicted in divine union with her consort Shiva Mahakala, the Great Time Father. In one hand she holds a sword, symbolizing her function as the power of Shakti that cuts through the three times of Past, Present and Future. Her other two hands hold a skull bowl filled with blood, symbolizing the integration of renunciation and compassion. She has three arms, indicating that she rules over the three times of Past, Present and Future. The fire indicates the burning of past Karma in the completion of a cycle of time, and the burning and transforming of destiny itself. The eyes and skulls around the clock face denote that Mahakali rules over the cycles of lives beyond death, and that she is the guardian of the Great Time Wheel, which includes but is not limited to linear time structures. The eye at the center is the all-seeing eye of Horus, reminding us that there is a constant, unchanging center to all changing phenomena. Two eyes take fluid form at the base of the circle, representing the fluidity and mutability of the world of fate and fortune.

Card 13 Death/Transfiguration corresponds to Death. This card bears the number 13; the combination of "1," unity, and "3," trinity, indicate the perpetuity of the creative movement, and the position at the center of all time cycles. A skeleton is shown in the traditional pose of Death the Reaper, but here he holds a staff instead of a scythe, symbolizing the spinal column through which the psychic centers or Chakras are threaded. The branch sprouting from the staff suggests that organic life is still present and there is a possibility of regeneration. Cosmic white light emanates from behind the head of the skeleton to show that death, the loss of the physical temple of the soul, is an experience that brings one a step nearer the pure light of consciousness. The card depicts the transcendent spirit, freed from the body, renewed and reborn. Beneath the feet of Death are the things of the world, abandoned.

Card 15 The Ally corresponds to The Devil. Standing on the shores of a lake of molten lava, the figure of The Ally is depicted breathing out fire from jaws filled with spikelike teeth, symbolizing his power to destroy and devour. In both hands he holds double hooks, revealing his function as a catcher of men (twofold, as both flesh and spirit) and also tormentor. His body and head have all the marks of the lower orders of beings: ears, horns, scales, etc., which form his armor. His head is adorned with six grotesque bestial heads, his epaulets are animal heads and his nether regions are composed of another demonic face. His function here is a destroyer of enemies; only those who have something to hide or fear can be caught.

Bottom row: *Card 16 The Holocaust corresponds to The Tower. A house is depicted in a state of demolition by fire. Rubble is heaped on the ground as the material edifice of reality crumbles and burns. This is an unpredicted event, breaking down the ego roles of everyday existence. As the transforming fire of the base center takes control, along with the flames, there bursts forth from the building a cascade of eyes, symbolizing the loss of ego and the shedding of preconceptions brought about by the sudden traumatic event.*

Card 19 The Phoenix corresponds to The Sun. From an alchemical fire of transformation there arises an eternal flame consuming the past and all illusion. From the flame is born a cosmic couple in divine union, the Celestial Buddha Vajradhara and his consort, rising as a phoenix from the ashes of the temporal body. The cosmic couple are blue, symbolizing the complementary aspects of wisdom and means in the celestial void, and are winged to show their transcendent spiritual nature. They are the alchemically produced philosopher's stone, described in the classical texts of the school of Agrippa as "fed with the fire of the Father and the ether of the Mother, the first of which may be understood allegorically as 'food' and the second as 'drink,' without which the phoenix will not attain to full glory." The text continues: "feed thy bird and it will move in the nest and then rise up like a star of the firmament." On the Secret Dakini card the red star ruby suggests this concept.

Card 20 Transformation corresponds to Judgment. The lower part of this card depicts awakened serpent power, the Kundalini energy commencing a journey through the subtle centers of the body. The lower part of the card shows the raw Shakti as energy in its gross form, and the upper part shows the same energy in a transformed and elevated state. The intersection of the two states is marked by a rainbow band of light, indicating the threshold where striving becomes attainment. On the rainbow the Cosmic Goddess, known as Chinnamasta, is seated in the lotus posture. She has four hands and her body is the color of the inner central psychic subtle nerve. She represents the channeling of energy upward to the fulfillment stage where psychic balance is all-important. She holds a Kundalini serpent, which indicates that she has harnessed the raw energy of the base center; a skull bowl filled with blood, symbolizing her position of renunciation and compassion; an elixir fruit, suggesting the transformation into the realm of eternity; and a plate supporting her own decapitated head, symbolizing her egoless self-transcendence. From her neck flow three streams of blood, indicating that the three main psychic arteries are opened to receive the fulfillment. Around her neck she wears a garland of skulls, telling of her evocation of the subtle primordial matrix vibrations of which the whole universe is comprised. In the position of her head, at the neck, there is placed a fine sapphire, meaning that the Original Void is inherent in her. This card is the visual representation of the process of alchemy in balance and is reflected in the Transformation Body of Fulfillment.

Card 21 Earth Bound corresponds to The World. The surface of the earth is viewed from space. Above the horizon the orb of a new earth is seen as if suspended in the darkness of the night. This symbolizes the beginning inherent in every completed cycle. As we step out of one situation, beyond existing roots, as suggested by the surface of the earth, the next moment manifests itself in new perspective.

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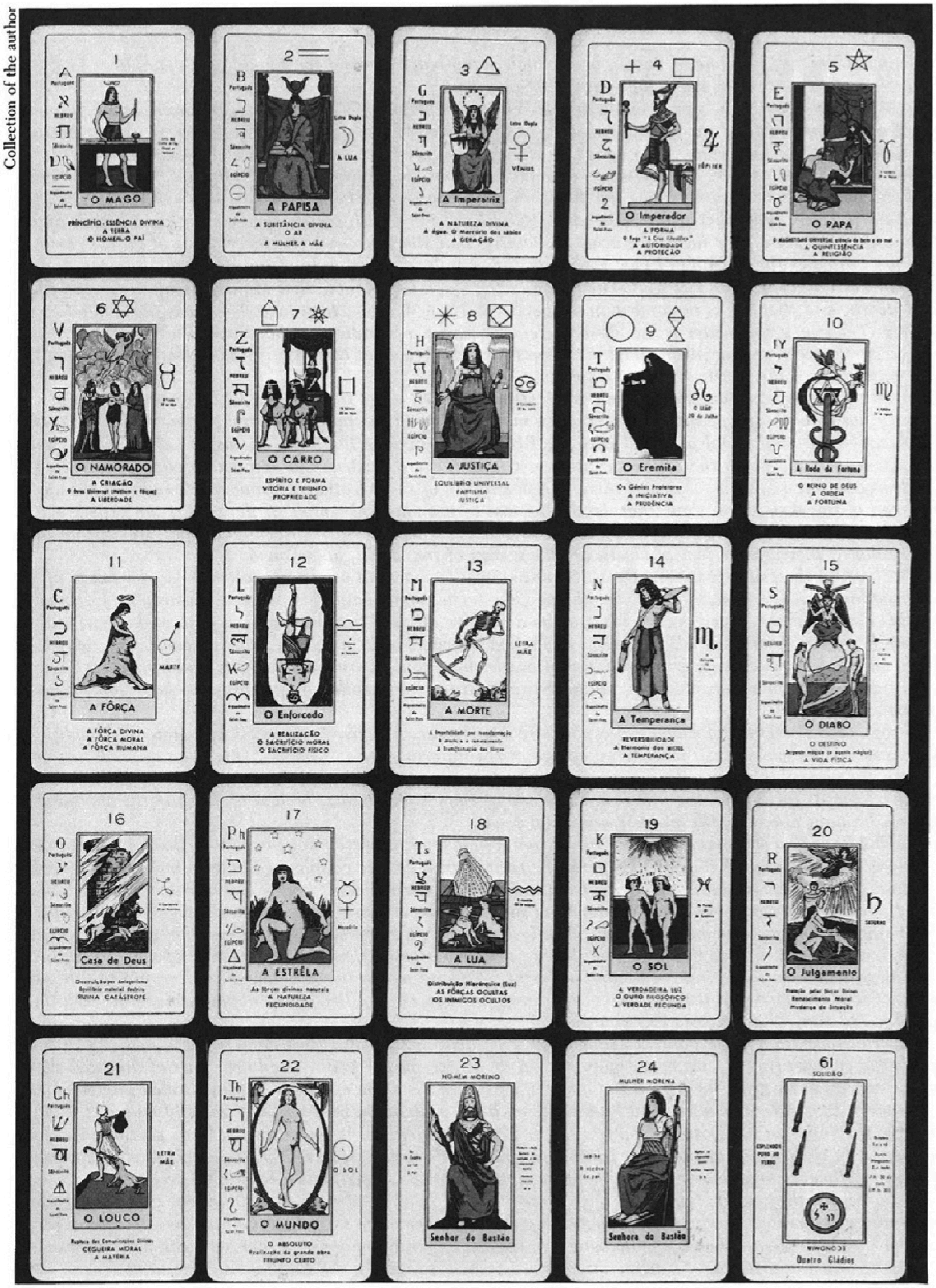
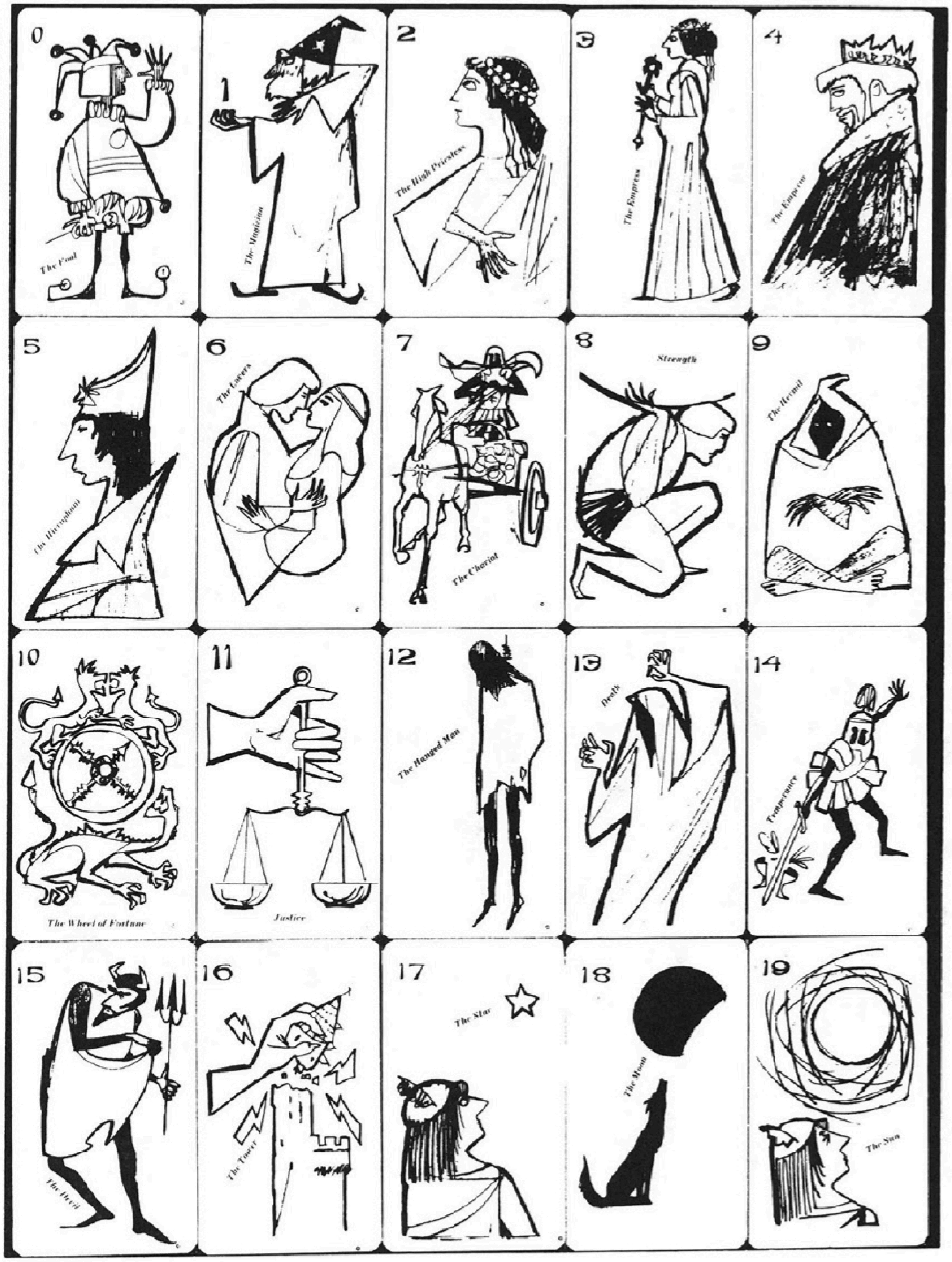

1
O MAGO
2
A PAPISA
3
A Imperatriz
4
O Imperador
5
O PAPA
6
O NAMORADO
7
O CARRO
8
A JUSTIÇA
9
O Eremita
10
A Roda da Fortuna
11
A FÔRÇA
12
O Enforcado
13
A MORTE
14
A Temperança
15
O DIABO
16
Casa de Deus
17
A ESTRÊLA
18
A LUA
19
O SOL
20
O Julgamento
21
O LOUCO
22
O MUNDO
23
Senhor do Bastão
24
Senhora do Bastão
61
Quatro Gládios

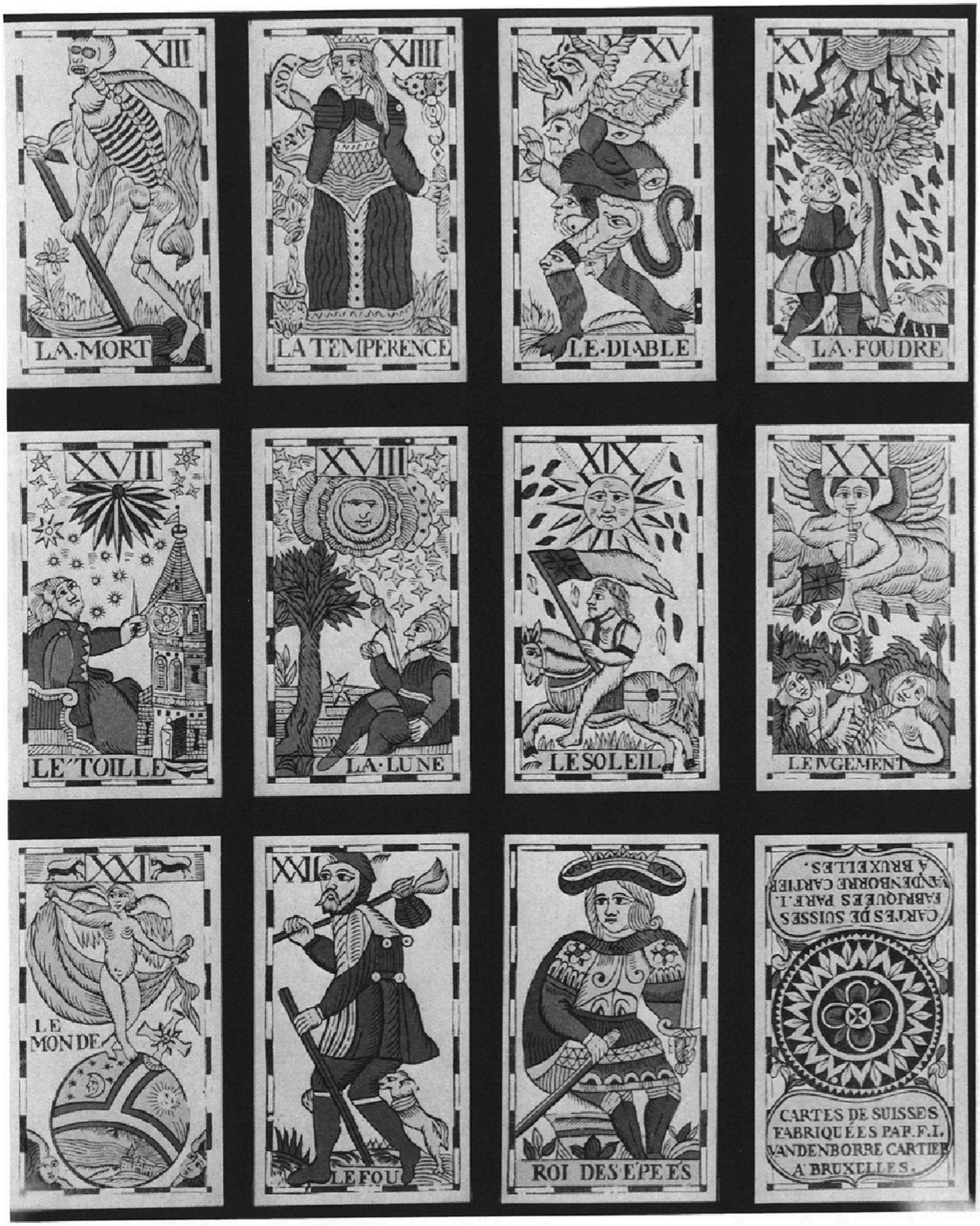
Taro Adivinhatorio *The designs in this Brazilian tarot pack published in São Paulo in 1974 are based upon the series created by Gabriel Goulinat that originally appeared in 1909 in* Le Tarot Divinatoire *by Papus (page 211). The left side of each card has a letter of the alphabet in Portuguese, Hebrew, Sanskrit and Egyptian. Along the right side of each card is an astrological sign; the bottom of each card includes the card's title and a brief interpretation.* Top row: *1* O Mago *(The Magician), 2* A Papisa *(The Popess), 3* A Imperatriz *(The Empress), 4* O Imperador *(The Emperor), 5* O Papa *(The Pope).* Second row: *6* O Namorado *(The Lovers), 7* O Carro *(The Chariot), 8* A Justiça *(Justice), 9* O Eremita (The *Hermit), 10* A Roda da Fortuna *(The Wheel of Fortune).* Third row: *11* A Fôrça *(Strength), 12* O Enforcado *(The Hanged Man), 13* A Morte *(Death), 14* A Temperança *(Temperance), 15* O Diabo *(The Devil).* Fourth row: *16* Casa de Deus *(House of God), 17* A Estrèla *(The Star), 18* A Lua *(The Moon), 19* O Sol *(The Sun), 20* O Julgamento *(Judgment).* Bottom row: *21* O Louco *(The Fool), 22* O Mundo *(The World), 23* Senhor do Bastao *(king of batons), 24* Senhora do Bastao *(queen of batons), 61* Quatro Gladios *(four of swords).*


0
The Fool
1
The Magician
2
The High Priestess
3
The Empress
4
The Emperor
5
The Hierophant
6
The Lovers
7
The Chariot
8
Strength
9
The Hermit
10
The Wheel of Fortune
11
Justice
12
The Hanged Man
13
Death
14
Temperance
15
The Devil
16
The Tower
17
The Star
18
The Moon
19
The Sun

Collection of the author

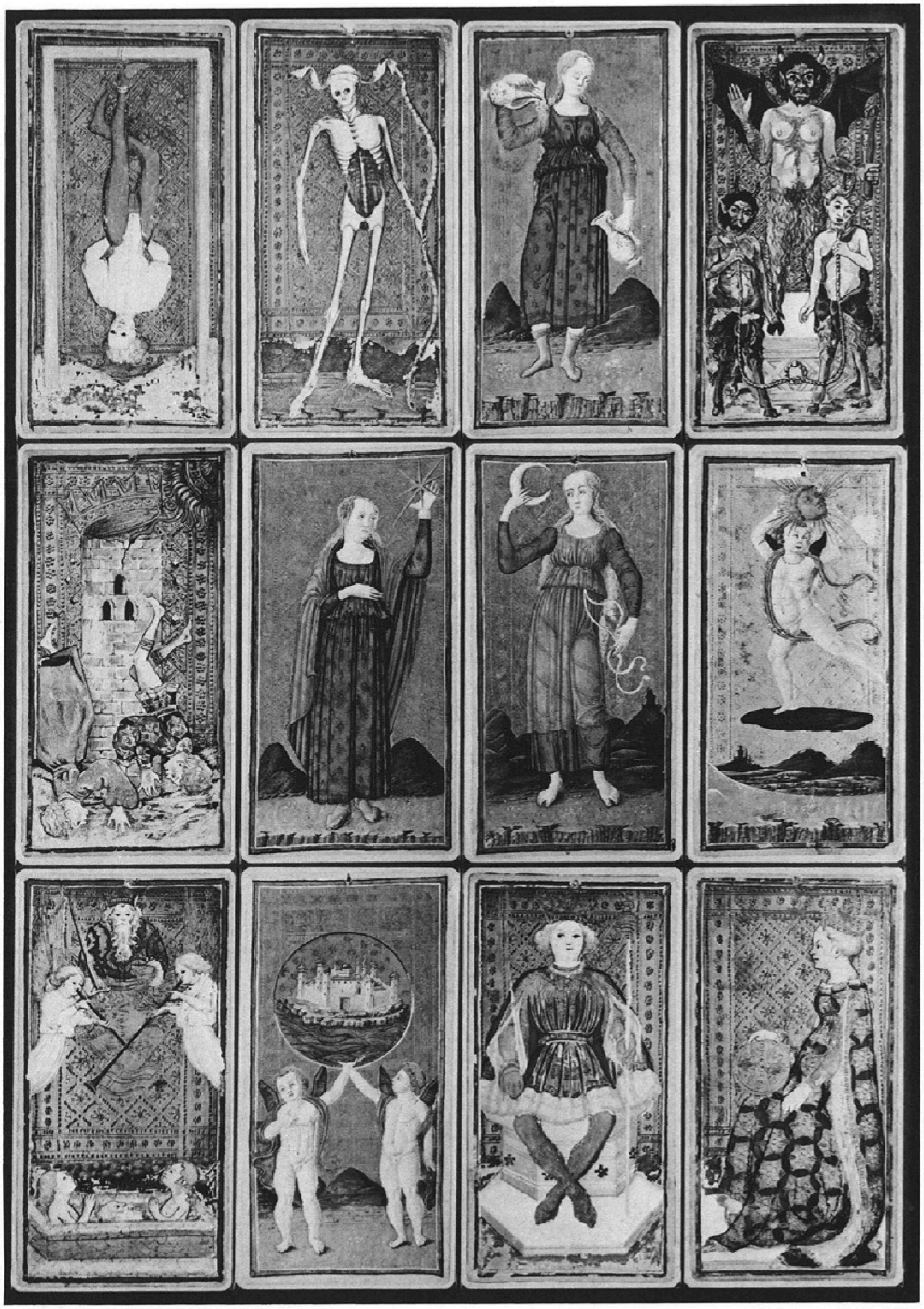
20th Century Tarot *These cards were issued by Skor-Mor Corp., California. The black line drawings are depicted against a shaded gray background. The Major Arcana and court cards bear titles in English. The majority of the figures are shown in profile rather than full face. Some of the facial expressions appear whimsical, such as 0 The Fool and 4 The Emperor, or innocent, such as 2 The High Priestess and 5 The Hierophant. Card 12 The Hanged Man depicts a man hanging by a noose around his neck. Card 13 Death is a shrouded figure and 14 Temperance depicts a knight slashing a cup down the middle with his sword. Card 16 The Tower shows a giant hand ripping off the top of the tower.*

Collection of the author


XIII
LA·MORT
XIIII
SOL
LA TEMPERENCE
XV
LE·DIABLE
XVI
LA·FOUDRE
XVII
LE'TOILLE
XVIII
LA·LUNE
XIX
LESOLEIL
XX
LE IVGEMENT
XXI
LE MONDE
XXII
LEFOU
ROI DES·EPEES
CARTES DE SUISSES FABRIQUÉES PAR F.I. VANDENBORRE CARTIER A BRUXELLES.

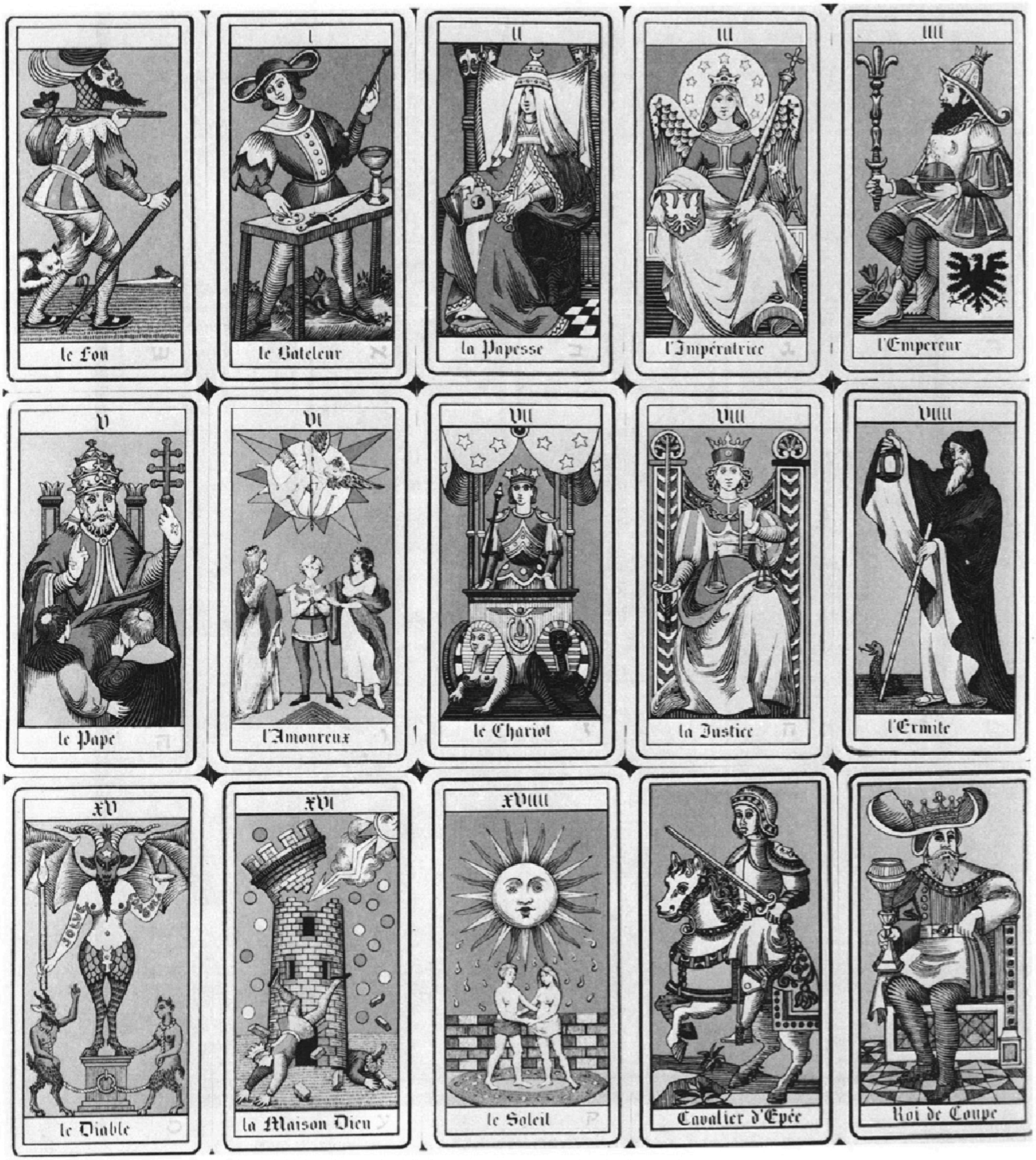
Vandenborre Tarot *Cards from the 1974 reprint of the eighteenth-century Vandenborre tarot pack (see also page 145). XIII* La Mort *(Death) wears a cape; XIIII* La Tempérence *(Temperance) is pouring water from an urn in her right hand into an urn on the ground; XV* Le Diable *(The Devil) has numerous eyes; XVI* La Foudre *(The Lightning) shows lightning striking a burning tree instead of the customary tower; XVII* Le Toille *(The Star) shows a male figure seated before a three-storied tower, observing the stars with an astronomical instrument; XVIII* La Lune *(The Moon) depicts a seated figure next to a palm tree instead of the customary two baying dogs, or one dog and a wolf, between two towers; XIX* Le Soleil *(The Sun) shows a figure on horseback holding a flag; XX* Le Jugement *(Judgment); XXI* Le Monde *(The World) depicts a nude figure holding outstretched a large cape while standing on a large globe of the world divided into three sections—the moon and stars in the heavens, the sun, and the earth with a castle or walled city—and topped with an ornate cross;* Le Fou *(The Fool), numbered XXII instead of unnumbered;* Roi des Épées *(king of swords) and ace of coins with identification of the card maker: "Swiss cards fabricated by F. I. Vandenborre, card maker, Brussels." The alternating black and white border design on all the cards, and the upper panel of two lions on either side of the Roman numeral XXI in The World card, are somewhat similar to the seventeenth-century tarot cards (page 134) by an unknown card maker.*

Collection of the author



Visconti-Sforza Tarocchi *Reproduction in 1975 by Grafica Gutenberg, in cooperation with U.S. Games Systems, Inc., New York, of the extant* tarocchi *deck, circa mid-fifteenth century. A complete description of this beautifully illuminated deck will be found elsewhere in this book.* Top row: *The Hanged Man, Death, Temperance, The Devil.* Middle row: *The Falling Tower, The Star, The Moon, The Sun.* Bottom row: *Judgment, The World, king of swords, queen of coins. It is easy to understand why some researchers confuse The Sun and The World cards in the Visconti-Sforza* tarocchi *deck. The Sun depicts a winged, nude figure hovering in the air with one foot on a cloud; a thin scarf billows across his shoulder and between his legs, similar to many scenes on The World cards of traditional tarot packs. By contrast, The World card in the Visconti-Sforza* tarocchi *deck depicts two figures holding aloft a large sphere, suggestive of the two figures beneath a large sun often found on The Sun card in traditional tarot packs.*

Collection of the author


le Fou
I
le Bateleur
II
la Papesse
III
l'Impératrice
IIII
l'Empereur
V
le Pape
VI
l'Amoureux
VII
le Chariot
VIII
la Justice
VIIII
l'Ermite
XV
SOLVE
COAGULA
le Diable
XVI
la Maison Dieu
XVIIII
le Soleil
Cavalier d'Épée
Roi de Coupe

Oswald Wirth Tarot *Reproduction in 1975 by U.S. Games Systems, Inc., under license from Tchou Productions, Paris. This deck is based upon Wirth's book* Le Tarot des Imagiers du Moyen Age, *written in 1927. Trumps contain Hebrew letters on lower right. The deck is printed in unusual metallic colors. Note the grotesque figure of The Fool and the Egyptian influence in the two sphinxes in The Chariot. The Emperor wears a helmet instead of a crown, while Justice wears a crown. A serpent appears in front of The Hermit.*

Xultun Tarot *Pronounced* Shoul-toun, *the Xultun tarot deck was painted by Peter Balin based upon sketches drawn by the artist at Tikal, Guatemala, during the summer of 1972. Much of the card imagery reflects the beliefs and customs of pre-Columbian Indians, especially the Maya.*

The twenty-two Major Arcana cards are without titles; however, at the extreme bottom center of each card is a number based upon the traditional Mayan numbering system, which uses a dot for one unit and a bar or dash for five units. When positioned in sequence, the entire mosaic of twenty-two Major Arcana cards and two decoration cards reveals a complete scene with the glyphs and designs on each card interlocking with the remainder of the design on the adjoining cards.

Six Mayan figures—The Fool, The Sorcerer, The Priestess, The Consort, The Ruler and The Priest—are taken from wooden lintels principally found at Temple III at Tikal. The upper row of glyphs running across the bottom of three Major Arcana cards—The Consort, The Ruler and The Priest—is also patterned after lintels at Temple III; the lower row of glyphs comes from Stela 26, presently housed at the Tikal Museum. Additional designs are taken from Stelas 1 and 31. The sequence of the Major Arcana cards is based upon Waite; the eighth numbered card is titled Cactus instead of Strength, and the eleventh numbered card is titled The Balance instead of Justice. According to Balin, there are many links between the Xultun tarot deck and the teachings of Don Juan, the Yaqui sorcerer and man of knowledge in several books by Carlos Castaneda.

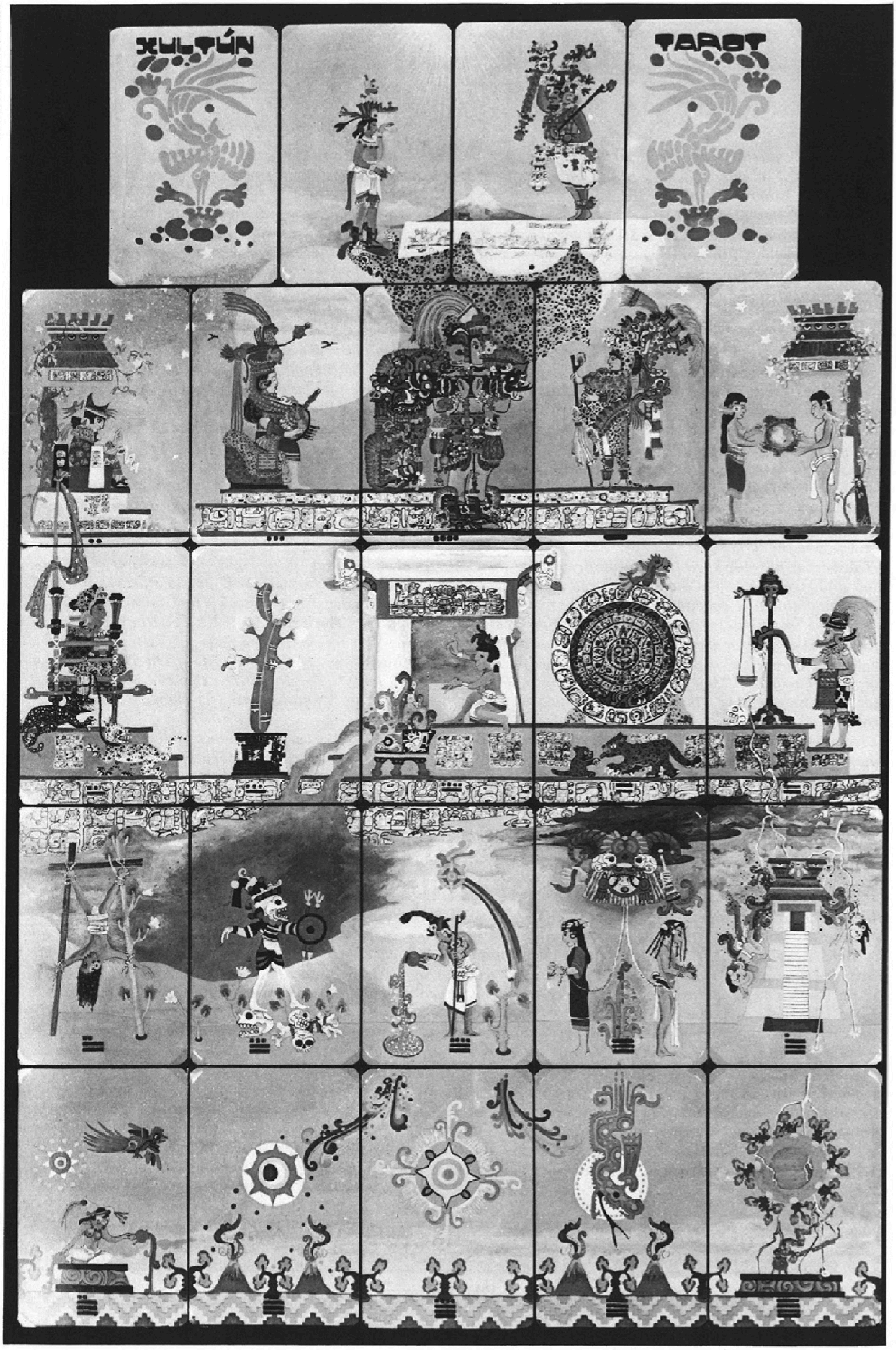
Each of the Major Arcana cards, excepting The Fool and The Sorcerer, is named after one day of the Mayan month and represents one of the twenty steps to enlightenment that The Fool must take in order to reach attainment. The Fool and The Sorcerer are in reality the same person; The Fool begins his journey as The Priestess and travels through the experience and circumstances represented by each Major Arcana card until finally he fully understands himself and he returns as The Sorcerer.

Card titles are (top row) *the* Xultun *decorative card, The Fool, who faces to the right; The Sorcerer, who faces to the left and suggests I The Magician of traditional tarot packs; the Tarot decorative card. The two decorative cards depict a hummingbird drinking from the nectar of a water lily;* Second row: *The Priestess; The Consort, instead of III The Empress found in traditional tarot; The Ruler for IIII The Emperor;* The Priest for V The Hierophant; The Lovers. Third row: *The Warrior instead of VII The Chariot; The Cactus for VIII Strength; The Sage for VIIII The Hermit; The Wheel for X The Wheel of Fortune; The Balance for XI Justice.* Fourth row: *The Hanged Man; The Dead Man for XIII Death; The Temperate Man for XIIII Temperance; The Bound Man for XV The Devil; The Divided Man for XVI The Tower.* Bottom row: *The Star; The Moon; The Sun; The Planet Venus for XX Judgment; The Planet Earth for XXI The World.*

The day names in Yucatec dialect of the Mayan month and the Major Arcana cards to which they relate are as follows: Imix—*The Priestess,* Ik—*The Consort,* Akbal—*The Ruler,* Kan—*The Priest,* Chicchan—*The Lovers,* Cimi—*The Warrior,* Manik—*The Cactus,* Lamat—*The Sage,* Muluc—*The Wheel,* Oc—*The Balance,* Chuen—*The Hanged Man,* Eb—*The Dead Man,* Ben—*The Temperate Man,* Ix—*The Bound Man,* Men—*The Divided Man,* Cib—*The Star,* Caban—*The Moon,* Etz'nab—*The Sun,* Cauac—*The Planet Venus,* Ahau—*The Planet Earth.*

Top row: **The Fool** *is a young person; he wears a crown of feathers decorated at the top with a large skull and at the back with a budding water lily. His feet are covered with the traditional Mayan leather sandals; the cummerbund around his waist is used to carry small objects and possessions. The white flower in his right hand symbolizes openness, while the sun in the background of this card and the adjoining card suggests the mysteries of the ancients, which may be visible but are often not fully comprehensible. The Fool stands upon the open mouth of a jaguar, indicating his confidence in the future and his willingness to start his journey as apprentice to The Sorcerer.* **The Sorcerer** *is taken from Stela 31 at Tikal. The Sorcerer stands at the source of all knowledge and that which is known*—tonal—*while facing toward The Fool and that which remains unknown*—nagual. *Both The Fool and The Sorcerer are the same person at different moments of experience. The Sorcerer is dressed in ceremonial costume and the girdle around his waist represents the yoke worn by players in the ceremonial Mayan ball game where players hit or propel a large solid rubber ball without touching the ball with hands or feet. The Sorcerer holds a magical wand of jade disks and a living staff. The white platform beneath him is taken from a bone drawing found at Tikal depicting a canoe carrying three men and four animals. The headdress of the man in the center of the canoe is the same headdress worn by The Fool. The four animals represent the four cycles of time prior to the present or fifth Maya cycle of man. The first cycle, represented by a fish, was creation based solely upon emotion, which could not survive alone and thus was destroyed. The second cycle, represented by the monkey, was creation based upon action; the third cycle, shown as a bird or parrot, was creation based upon the intellect; and the fourth cycle, represented by the jaguar, was creation based upon spirit. Each of these cycles could not survive alone and was dependent upon the arrival of the fifth cycle, of man, who controls the animals and maintains the proper balance between emotion, action, intellect and spirit. The young man at the front of the canoe and the old man at the back suggest the journey of life itself from youth to old age. The empty pot at the base of the mountain symbolizes all the emotions that have been drained from The Sorcerer during his arduous voyages.*

Second row: *The cards in this row deal with the spirit of man.* **The Priestess** *represents the bridge The Fool must cross in his journey through the* tonal *or known experiences in order to reach the knowledge of The Sorcerer. The Priestess sits on a throne between the black pillar of the conscious mind and the white pillar of the unconscious mind. She wears a crescent moon hat with feathers and her robe is decorated with circles of four dots representing the cycles of the past. Her canopy is made of straw thatch and she is surrounded by the fragrance of wisteria.* **The Consort** *sits upon a throne covered with a jaguar skin. Her massive headdress, taken from a lintel at Tikal, is decorated with jade beads*


XULTÚN
TAROT

Collection of the artist

and green Quetzal feathers, symbolic of the richness of life. She holds a shield and the two darts of opposites, and between the shield and her chin is the lower jaw and tongue of a serpent. An elaborate red sash hangs across her lap and her feet are bare. The giant sun is the source of power, which she shares with The Ruler. **The Ruler** *is taken from Stela I at Tikal Museum. The elaborate headdress is topped by a golden cup pouring Quetzal feathers. In his arms The Ruler clutches* mexquimilli, *the ceremonial bundle containing the bones and ashes of either his father or a revered person. He wears across his shoulders an immensely ornate back pack of light wood decorated with feathers and beads. His waist is decorated with colorful tassles hanging from a ball player's yoke.* **The Priest** *is taken from a lintel at Temple III. The Priest is the guardian of tradition; he is dressed as a jaguar, the fire animal, to represent the spirit of man, and on his head are three cups pouring Quetzal feathers. He holds a living staff with yellow tassles. Behind him are three colorful drapes hanging from an Itzamna mask representing the important Mayan deity. The three figures of The Consort, The Ruler and The Priest stand upon a framework of two rows of Maya glyphs.* **The Lovers** *depicts a young boy and girl holding a mirror indicating that they can know each other only by reflective images. The boy stands beneath a canopy attached to a living tree that is supported by a slab pillar. The tree possesses the knowledge he will learn from The Priest. The girl stands under a star-filled sky, suggesting she is open to new friendship.*

Third row: *The next five cards deal with the mind of man.* **The Warrior** *is based upon a drawing found in Codex Nuttall. The Warrior is seated in a litter and he wears a jaguar mask. Two savage jaguars, one black and the other white to represent opposites, are tied to the litter; although they bare their sharp teeth, they are under the control of the warrior. A large banner decorated with stars confirms the link between this card and The Priestess.* **The Cactus** *is taken from a bone drawing at Tikal Museum. A large cactus grows in a pot decorated with the design of a temple. The cactus represents endurance and it blossoms as well as provides a home for birds.* **The Sage** *is shown pointing upward toward an ornate lintel depicting two men in a canoe facing in opposite directions. In the center is the mask of Itzamna surrounded by water lilies. The Sage also points downward toward a large vessel burning with* copal, *food of the gods. Thus, The Sage indicates that the confusion of his life is now under control. The open doorway shows the path through the realm of the unconscious to the star-filled sky of the conscious.* **The Wheel** *contains designs taken from the Great Calendar Stone of the Aztecs originally found near the main temple enclosure at Tenochtitlan. The stone reveals the calendric knowledge of the Mayas and the legend of the four suns or cycles. The center mask depicts a man's face with his tongue hanging out. Behind the face is a glyph in the shape of St. Andrew's cross and representing movement, direction and the prophecy of the end of the world in a great earthquake or terrible cataclysm. The third underlying Mayan glyph—a pointed triangle above the face with two circles or zeros at each side—represents time. The combined glyphs—*nahui ollin*—symbolize the four cycles or suns previously destroyed in great cataclysms, and the present sun is the center. The twenty Mayan days are depicted by glyphs around the border of the inner stone; beneath the wheel a serpent swallows its tail. The white glyphs around the outer border of the wheel are taken from a ceremonial plate discovered in the grave of a high priest. The parrot atop the border symbolizes knowledge gained, memorized and repeated, yet not necessarily understood. The cat nurturing the kitten represents development and progress. The entire wheel is held fast between two stones suggesting that* now *is a great* pool *that is bound between the past when time began and the future when all things will end.* **The Balance** *is based upon the figure of a spear thrower carved along the*

		The Fool	The Sorcerer •	
The Priestess ••	The Consort •••	The Ruler ••••	The Priest —	The Lovers • —
The Warrior •• —	The Cactus ••• —	The Sage •••• —	The Wheel ═	The Balance • ═
The Hanged Man •• ≡	The Dead Man ••• ≡	The Temperate Man •••• ≡	The Bound Man ≡	The Divided Man • ≡
The Star •• ≣	The Moon ••• ≣	The Sun •••• ≣	The Planet Venus ≣	The Planet Earth • ≣

Major Arcana cards from Xultun tarot. Identification of each card by title and number corresponds to the illustration (opposite). The end cards on the top row are decorative cards which complete the composite painting.

side of Stela 31. The Balance depicts a judge wearing a Quetzal feather headdress and holding a sword made of wood and obsidian tips. The judge wears a helmet around his head that covers his mouth and suggests that true judgment requires action, not necessarily speech. The weighing pot hangs from only one side of the rigid beam in accordance with the needs of each man. The lightning-struck skull represents the loss that must result from any division or act of injustice.

Fourth row: *The cards in this row deal with emotions indicated by the flaming clouds that descend from The Sage card.* **The Hanged Man,** *based upon an upright Toltec figure found in Codex Nuttall, depicts a figure hanging upside down between a gibbet consisting of a dead tree (the past) and a living tree with flowering branches (the now). The figure is tied securely at wrists and ankles.* **The Dead Man** *represents a way out of the present predicament and the beginning of a new circumstance. The flowers of the future spring up between the past, represented by the skulls upon which Death is balanced. The two darts carried by the skeleton symbolize the opposites of life and death and the beginning and end; the shield represents conciliation. The tied bundle of bones on the ground is related to the sacred ashes and bones held in the* mexquimilli *by The Ruler.* **The Temperate Man** *is taken from a lintel at Temple III; the figure is one of two acolytes standing before a priest. The figure's hair is bound in the style of corn silk. He is shown pouring star-filled water, representing his emotions. The sun glyph rises directly above his head and the rainbow provides his source of energy. This card is positioned after Death and confirms that rebirth is possible after one's emotions and substance have been drained.* **The Bound Man** *is taken from the decoration on an ornate vase at Tikal Museum. The man and woman are loosely bound to Xipe-Totec, god of sacrifice and liberation who holds a serpent and a torch in his outstretched hands. Xipe wears a mask of flayed skin and the lines on his face represent the seams of the mask cutting across his eyes. The tail of the feathered serpent, Quetzalcoatl, rises from The Planet Venus below them.* **The Divided Man** *shows a large temple with twenty-two steps of knowledge representing the twenty-two Major Arcana. The temple is struck by lightning emanating from the card of Justice. The Divided Man is the last card of the emotion series, which began as The Hanged Man of the past and ends in the now or present; both the past and the present are flung from the temple and separated from their previous ties. The temple contains a tower with the great eye of the ego in the center and the two eyes of the subconscious in the background. There are no stars in the sky and the open tunnel previously seen in The Sage card is now closed.*

Bottom row: *The cards in this row deal with the physical life of man and his material existence.* **The Star** *depicts a female figure sitting on a plinth or altar and pouring water from two vases. A macaw flies overhead and the star has eight points. The lower panel of this card and the remaining four cards in the bottom row depict a traditional Indian stepped fret.* **The Moon** *shows two erupting volcanoes in a deceptive light of flaming serpents. The eye-moon with its eight spikes is tempered by the star-filled water seeping down from The Temperate Man.* **The Sun,** *depicted by the Mayan glyph* Etz'nab, *means perfection attained. Four dots form the four past suns or cycles. Rays of energy burst forth from the center sun of the present to nourish the roots of the living tree growing down from The Temperate Man card.* **The Planet Venus** *is represented by the feathered Quetzalcoatl serpent surrounded by a halo. The two erupting volcanoes appear again, this time in the light of awareness and realization.* **The Planet Earth** *depicts the Yaqui or Toltec symbol of earth with eight living trees, an echo of the mirror previously seen in The Lovers card. The lightning of decision is grounded in the altar where a small vessel of burning copal adds its fragrance to the air. Across the altar lies the white flower of The Fool, left behind because now The Fool has entered the world of the* tonal *or The Sorcerer.*

Yeager Tarot of Meditation *From a surrealistic series of paintings of the Major Arcana cards by Marty Yeager.*

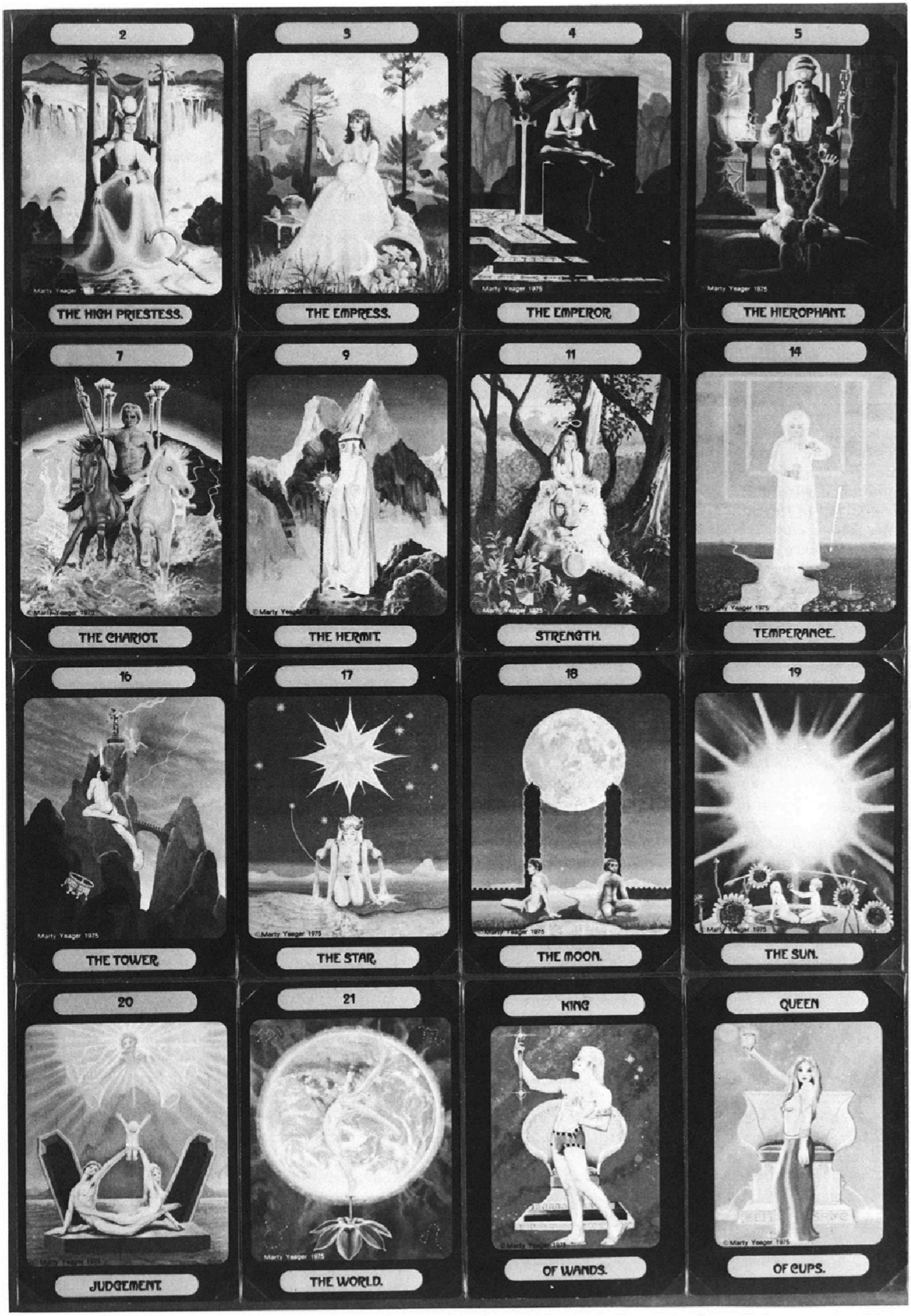
Top row: *2 The High Priestess, with the horns of Isis protruding above her temples, sits erect on her throne in the midst of turbulent waters from a large waterfall. Two palm trees topped by open palms rise behind the throne; a veil hangs between the trees with a repeating design of red pomegranates against a green background. The High Priestess wears a wristwatch and holds a scroll in her left hand; on both her right arm and wrist she wears gold bands that match her collar, hair band and the oval frame surrounding the moon atop her hair. Her facial expression appears as a distorted male reflection in the water in front of her gown. Near her right hand is a translucent cross topped by a bird, and to her left, floating at an angle in the water, is the Egyptian symbol for The High Priestess. Additional cards shown are 3 The Empress, 4 The Emperor, 5 The Hierophant.*

Second row: *7 The Chariot, is depicted as a young bare-chested figure drawn through the shallow water by two galloping horses, the darker horse representing material forces and the white horse symbolizing spiritual and ethereal forces. The charioteer wears around his neck a small vial containing sacred Hebrew words from the Torah and a gold coin with a dot in its center symbolizing the beginnings of time and Christian civilization. In his right hand the charioteer holds a long scepter topped with different geometric shapes. The chariot has four torches and in the front two torches are horizontal theatrical masks of a grinning, happy face and a saddened face. 9 The Hermit is depicted as an aged bearded figure wearing long white robes. He stands at the precipice of a jagged cliff above a misty gorge in a serene setting of snow-capped towering cliffs glistening in the moonlight beneath a star-studded sky. The Hermit holds in his right hand a tapered staff entwined by a snake, and in his left hand he carefully holds a glowing sphere of knowledge. 11 Strength is shown as a beautiful naked red-haired young woman who sits astride a large lion in a serene jungle. The symbol known as the eternal or infinite eight appears above her head. The lion's right paw rests on a floating blue sphere, symbol of the totality of one's own self. 14 Temperance.*

Third row: *16 The Tower, 17 The Star, 18 The Moon, 19 The Sun.*

Bottom row: *20 Judgement, 21 The World, king of wands, queen of cups.*

Collection of the author


2
THE HIGH PRIESTESS.
3
THE EMPRESS.
4
THE EMPEROR.
5
THE HIEROPHANT.
7
THE CHARIOT.
9
THE HERMIT.
11
STRENGTH.
14
TEMPERANCE.
16
THE TOWER.
17
THE STAR.
18
THE MOON.
19
THE SUN.
20
JUDGEMENT.
21
THE WORLD.
KING
OF WANDS.
QUEEN
OF CUPS.
Marty Yeager 1975

Zigeuner Tarot *Card designs by Walter Wegmuller, published 1975 by AG Muller & Cie, Switzerland. Rendered in a style described as phantastic popular art, the twenty-two Major Arcana cards were originally silk-screened in twenty-two different color tones; the Minor Arcana cards were prepared with felt-tipped pens. The designs are characterized by the application of small dots and dashes—pointillistic in style—that create an effect of luminosity. At the bottom of each card are two flowers; the left flower holds the Arabic number assigned to the card, the other flower contains the appropriate Hebrew letter. Between the flowers appears the hand-lettered title in German.*

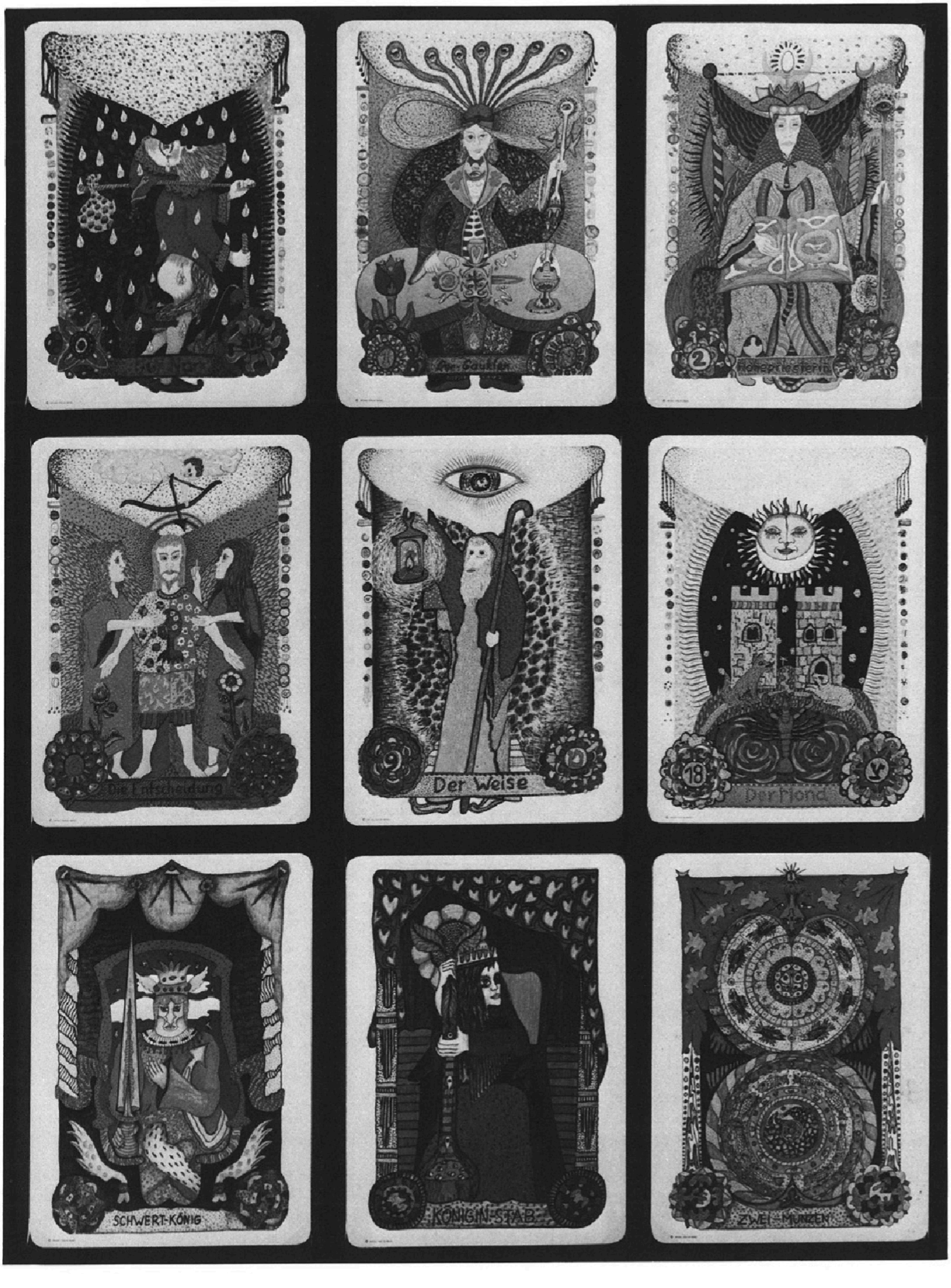
Top row: **0 Der Narr** *(The Fool) depicts a bearded figure with head upraised toward the cosmos. The Fool perceives but he does not always understand. Droplets containing the earthly symbols of the Minor Arcana shower around him but The Fool fails to recognize the signs of reality. A serpent entwines the Fool's cap and the animal tearing at his legs simultaneously chases The Fool while also holding him back. The sagging tulip at the bottom right of the card, its cup facing down, indicates that the Fool is not totally aware of his freedom. The pennons on both sides of the card are composed of hanging balls decorated with esoteric gypsy symbols.* **1 Der Gauklen** *(The Magician) depicts a youthful figure holding a baton that contains a cosmic eye at the top to penetrate the future; the plant growing at the center of the baton represents the present and the roots at the bottom indicate the past. The cosmic egg on the table receives the energy of the Magician through his baton. At the center of the table beneath the four suit symbols flourish the roots of sustenance which nurture the suit symbols; beneath the roots is an embryo by which the Magician holds the power to create life. The tulip at the left is open and faces up—in contrast to the sagging flower in the Fool card—and confirms the unlimited possibilities commanded by the Magician who reigns over the past, present and future represented by three buds growing in the tulip. The sign of the eternal eight appears in the Magician's hat and in the shape of the table. On the Magician's chest is the cosmic eye and face of death evidencing that the Magician reigns over life and death. The cosmic snake entwines around the Magician's hat and the seven levels of knowledge and wisdom with their all-perceiving eyes emanate above him.* **2 Hohepriesterin** *(The High Priestess) depicts the sacred priestess beneath the cosmic egg and a large quarter moon. The High Priestess is the goddess of the night and the guardian of secrets. She wears a cosmic cape decorated with stars and she holds a long baton of two keys, one male and the other female, with a cosmic eye.*

Middle row: **6 Die Entscheidung** *(Decision or The Lovers) depicts a bearded man and two females. Cupid hovers overhead and a rainbow appears in the cosmic sky. The flower buds and pomegranates decorating the man's shirt symbolize spring, autumn and nature; the tree of life confirms the control he possesses over his own future. The tall flowers at the bottom of the card represent spring and autumn. The female figure on the right wears the cosmic band of shakti around her right ankle. The cosmic bands at the top and bottom of the card confirm the presence of four avenues of consciousness and the alternatives open to the man.* **9 Der Weise** *(The Hermit) is a bearded, cloaked figure beneath his third eye. The aura behind him symbolizes all the experiences of his past; the steps behind him, at the bottom of the card, represent the long road he has traveled. The Hebrew star in the Hermit's lantern symbolizes the powers of night and day that combine into the six-pointed star; the circle within the star is the symbol of manna, holy bread and spiritual nourishment of divine origin.* **18 Der Mond** *(The Moon) has two faces, the face unseen during the day and the nighttime face reflected by the rays of the sun. In this card, the sun and moon are shown in partial eclipse. The black droplets decorated with stars represent the consciousness that prevails during the night. The tower on the right has two windows and is guarded by a sheep; the other animal is a wolf ready for attack. The towers are a phallic symbol for the lingam. The crab approaches the fork in the road by which passive and active elements must part and go their separate ways. The oval black background behind the towers is a dark opening that engulfs the secrets of the night.*

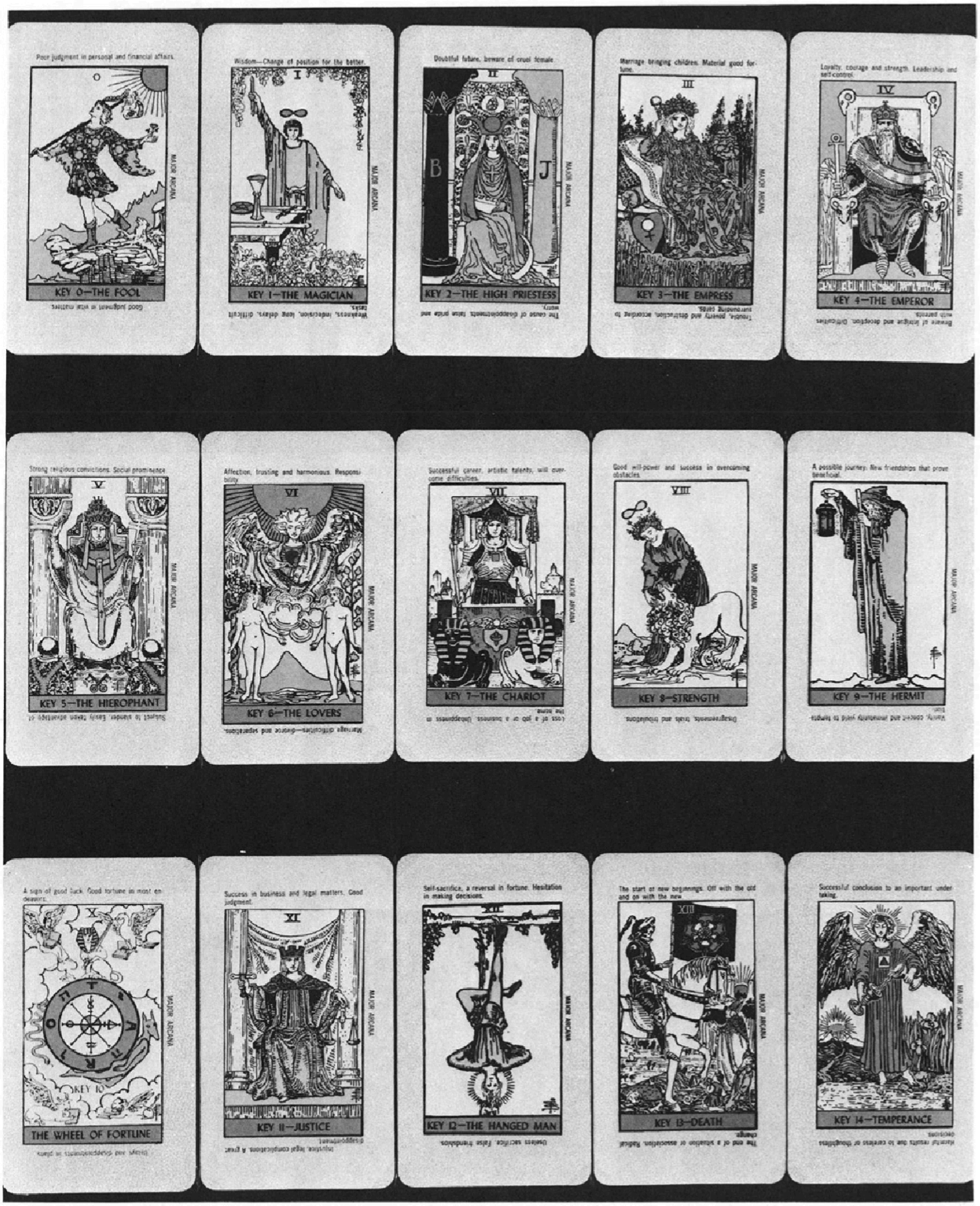
Bottom row: **Schwert-Konig** *(king of swords) depicts a king in armor seated in a winged, cosmic vehicle and holding a large sword; his left hand covers his heart confirming his good intentions. The arrow on his garment derives from his past and his crown is winged to assist his approach to a higher level. He sits on a chair which is also a window to the past and the future; the seven stars in the distance symbolize the seven levels of consciousness.* **Konigin-Stab** *(queen of batons) sits in a high-backed throne beneath drapes decorated with heart symbols for luck and love. She wears a multi-pointed crown and holds a large, living baton which is also an instrument on which she plays the game of love. From the crystals of life at the bottom of the instrument ferment the chromosomes that rise up for purposes of fertility. The columns at the sides of the card are part of the queen's chariot; the layered bands in the background are part of the floor of her vehicle.* **Zwei-Munzen** *(two of pentacles) is a mirrored reflection of a large coin with altered interpretations. The two faces at the top center of the card represent two powerful figures who play with the coins; the single figure at the bottom of the card is a reflection of the two upper figures. The fishes in the upper, male coin represent the material world surrounded by drapes decorated with clouds. The lower, female coin contains the core of the cosmos surrounded by a snake.*

The Zigeuner tarot cards are described in the book by Sergius Golowin entitled Die Welt des Tarot, *published in 1975 by Sphinx Verlag Basel. A limited edition of one hundred signed and numbered sets of the twenty-two Major Arcana with two Minor Arcana cards was issued as full color lithographs.*

Collection of the artist


Der Gaukler
2
Hohepriesterin
Die Entscheidung
9
Der Weise
18
Der Mond
SCHWERT-KÖNIG
KÖNIGIN STAB
ZWEI MÜNZEN

Collection of the author


Poor judgment in personal and financial affairs.
KEY 0—THE FOOL
Wisdom—Change of position for the better.
KEY 1—THE MAGICIAN
Doubtful future, beware of cruel female.
KEY 2—THE HIGH PRIESTESS
Marriage bringing children. Material good fortune.
KEY 3—THE EMPRESS
Loyalty, courage and strength. Leadership and self-control.
KEY 4—THE EMPEROR
Strong religious convictions. Social prominence.
KEY 5—THE HIEROPHANT
Affection, trusting and harmonious. Responsibility.
KEY 6—THE LOVERS
Successful career, artistic talents, will overcome difficulties.
KEY 7—THE CHARIOT
Good will-power and success in overcoming obstacles.
KEY 8—STRENGTH
A possible journey. New friendships that prove beneficial.
KEY 9—THE HERMIT
A sign of good luck. Good fortune in most endeavors.
KEY 10
THE WHEEL OF FORTUNE
Success in business and legal matters. Good judgment.
KEY 11—JUSTICE
Self-sacrifice, a reversal in fortune. Hesitation in making decisions.
KEY 12—THE HANGED MAN
The start of new beginnings. Off with the old and on with the new.
KEY 13—DEATH
Successful conclusion to an important undertaking.
KEY 14—TEMPERANCE
MAJOR ARCANA

Zolar's New Astrological Tarot *Zolar Publishing Co., Inc., New York. The designs used in these cards are the same as those on the Rider-Waite pack. Brief interpretations, including regular and reverse meanings, are printed on each card. The Minor Arcana cards contain standard corner indices of spades, clubs, hearts and diamonds. The color tones in Zolar's tarot are inconsistent with the color tones of the original Rider-Waite tarot pack.*

XIV

TAROCK PACKS

THE GAME OF TAROCK probably dates from the sixteenth century, possibly even the fifteenth century, and it continues in popularity today in certain sections of southwestern Germany, Austria and Switzerland. Early trumps were often highly artistic and depicted animals, either single-ended or double-ended, or full-length figures and scenes including operas, dancers, costumes, weddings, proverbs, mythology, folklore, genre, buildings and monuments, cities, and military and historical people and events. Many of these early cards were hand stenciled. Tarock packs usually comprise seventy-eight cards, though sometimes only fifty-four. In the fifty-four-card deck the suited cards total only thirty-two instead of fifty-six and comprise four courts and four pip cards in each suit: the black suits of swords and staves each contain the ten, nine, eight and seven, and the red suits of cups and coins each contain four, three, two and ace.

The game of tarock may be played by either two or three players. One early-nineteenth-century description of the game runs as follows:

> The full pack of seventy-eight cards is shuffled and cut in the ordinary manner. The dealer deals them out in three hands, one card at a time, and places the remaining three cards face down on the table at his own right-hand side. Thus, there will be three hands of twenty-five cards each, and three cards on the table. The players sort their hands, and the dealer discards the three most useless cards in his own hand and exchanges them for the before-mentioned three cards from the table. The deal is taken in rotation by each player. The method of dealing is the same whether two or three players participate, three hands being dealt out in each instance. However, if only two players contend with each other, the third hand is untouched by either party. When a fifty-four-card tarock deck is used, each player is dealt eighteen cards and there are no cards placed on the table or exchanged.
>
> The points constituting the game are one hundred, which may be marked on paper or a cribbage board.
>
> Before the hands are played out their score is reckoned in the following way:
>
> The twenty-two trumps are not all of the same value. Twenty-one, twenty, nineteen, eighteen and seventeen are called the Five Greater Trumps. One, two, three, four and five are called the Five Lesser Trumps.
>
> Whoever has three of the Greater or three of the Lesser Trumps in his hand scores five points for the same, ten points if he has four, and fifteen points if he has all five. If the player has *any* ten trumps in his hand they will score ten points, *any* thirteen trumps fifteen points. It does not matter if Greater or Lesser Trumps, which have been already scored, form part of such ten or thirteen; all scores are independent of other combinations. Furthermore, for any cards to be scored they must be shown to the adversary at the time of scoring. This rule holds good in all cases. The nondealer scores and leads first. If three play, the player to the dealer's left begins.
>
> Seven cards bear the distinguishing title of Tarot Trumps (although the four kings are usually known as court cards): 21 The World or The Universe; The Fool; 1 The Magician, Pagad or Juggler; and the four kings of swords, staves, cups and coins.
>
> If the player has any two of these Tarot Trumps, he can ask his opponent for a third; if the latter cannot reply by showing a third Tarot Trump, the former can score five points; but if he has the third it must be given up to the asker, who then does not score, but gives him some card of small value in exchange. For every three Tarot Trumps actually held in hand, the holder marks fifteen points.
>
> Sequences of trumps or of cards of the same suit count; for every four cards in sequence, five points; for every seven cards, ten points; for ten cards, fifteen points. All cards forming these scores must be shown to the other players.
>
> The Fool is the lowest card in the pack in playing the hand; it cannot take a card of any suit, and may be played to a card of any suit. For instance, if one player leads a king, and another player has only the queen of that suit remaining in his hand, but he also has The Fool, he can play The Fool instead of the queen, and thus save the queen from being taken. A king cut counts 5 points to whoever cuts it. In each suit king is highest, then come queen, knight, page, ten, nine, etc., down to ace, which is the lowest and can only take The Fool. The Trumps reckon from 21, which is highest, to 1, which is lowest. Players must

follow suit if they can; if not, they may trump. Each trick should be kept separate for counting afterward. Of course, the principal care of the player should be directed toward saving his own important cards, and taking those of the adversary. The player who takes a trick leads next. When all the hand is played out, the tricks on either side are counted as follows:

For every trick in which there is a Tarot Trump, five points (The Fool counts to its *original* possessor, while The Magician counts to the player who takes it). For every trick with a queen, four points; with a knight, three points; with a page, two points; for every other trick one point.

At the end of each hand the points made by each player are added up separately, then the lesser is taken from the greater, and only the *excess* points of the more fortunate player are scored. When three play the game, only the player who has most should score, and then only the amount by which he exceeds the player who comes second. The other players do not score at all. The same is done in each hand, and the player who, in this way, first reaches one hundred points (or over in the final hand) wins the game.

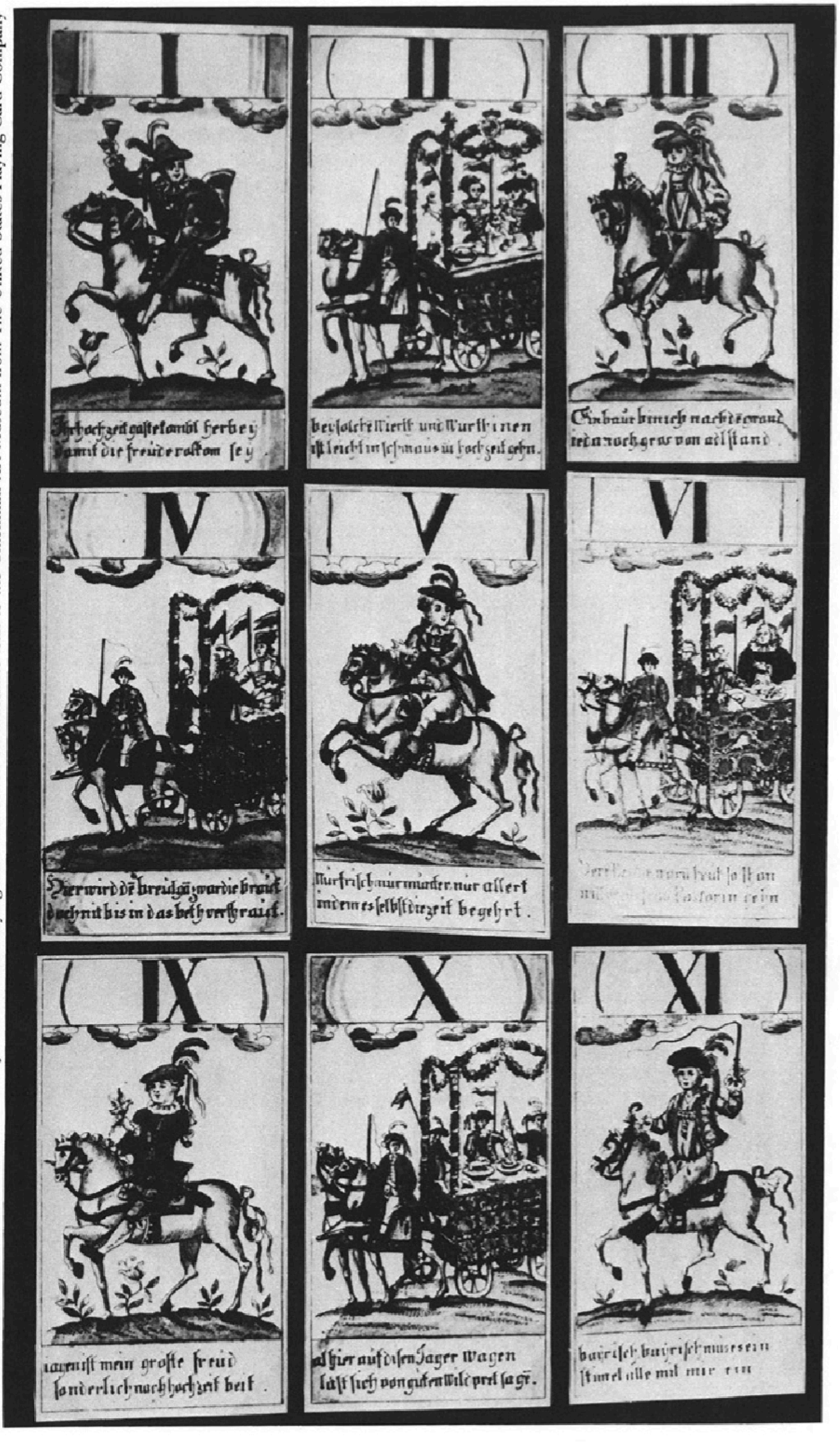
The following table summarizes the points which can be scored:

SCORED IN HAND	*Points*
For any three of the Greater Trumps held in hand	5
For any four of the Greater Trumps held in hand	10
For all five of the Greater Trumps held in hand	15
For any three of the Lesser Trumps held in hand	5
For any four of the Lesser Trumps held in hand	10
For all five of the Lesser Trumps held in hand	15
For any ten Trumps held in hand	10
For any thirteen Trumps held in hand	15
For any three Tarot Trumps called unanswered	5
For any three Tarot Trumps actually held in hand	15
For every sequence of four cards	5
For every sequence of seven cards	10
For every sequence of ten cards	15
SCORED IN PLAY	
For a king, cut	5
For each Trick containing a Tarot Trump	5
For each Trick containing a queen	4
For each Trick containing a knight	3
For each Trick containing a Page	2
For every Trick of two plain cards	1

The following nineteenth- and twentieth-century tarock and tarock-type packs, including a Cego deck, are illustrated in this chapter.

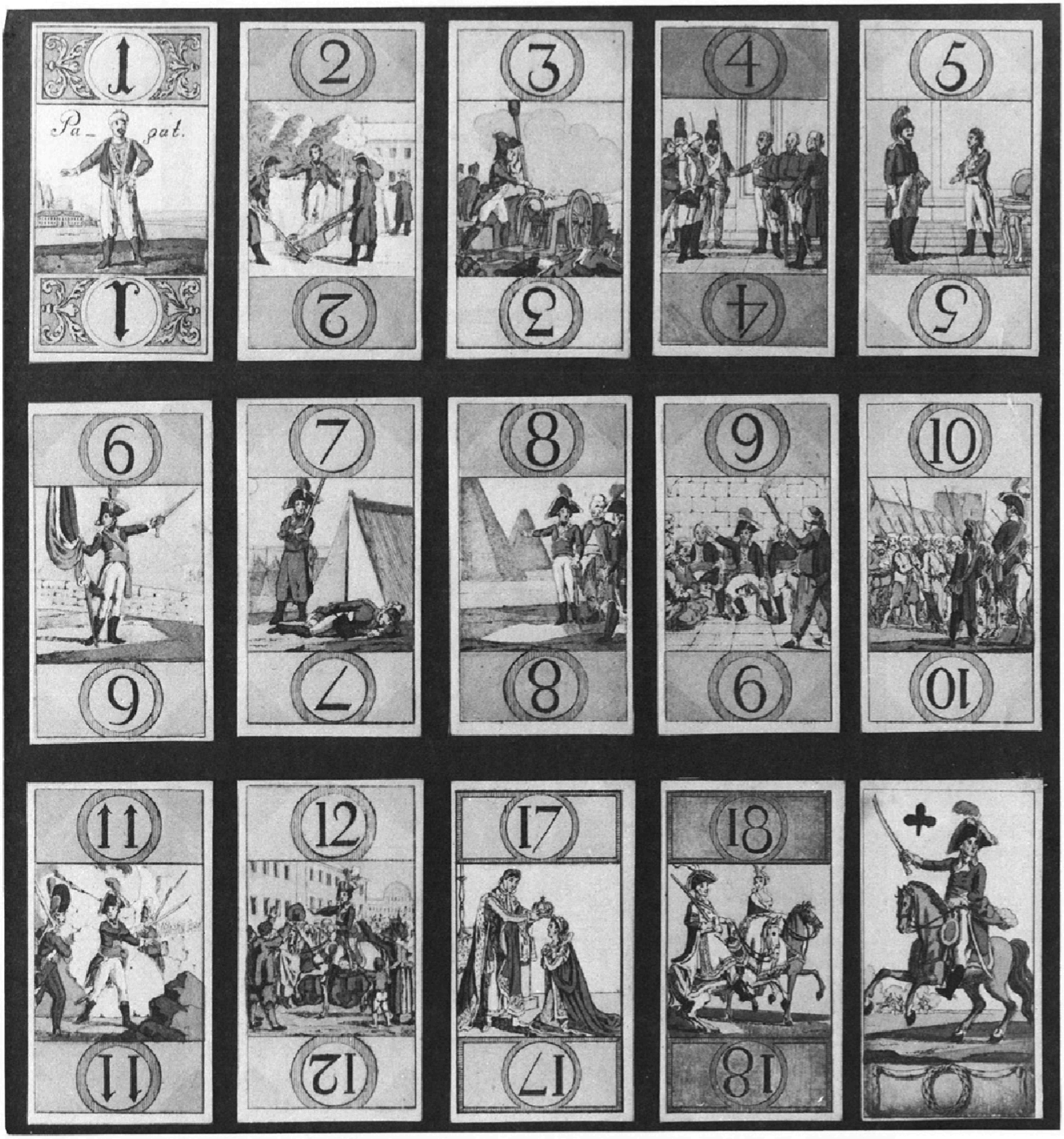
Gobl tarock
Napoleon tarock
Allegorical tarock
Turkish Costume tarock
Pfluger Scenic tarock
Historical tarock
Animal tarock (Bohemia)
Animal tarock (Germany)
Military tarock (circa 1854)
Opera and Operetta tarock
Chinese tarock
Fool's tarock
Dance tarock
Theatrical tarock
Proverb tarock
Dondorf tarock no. 246
Military tarock (circa 1882)
Nejedly tarock
Habsburger tarock no. 146
Exotic tarock
Ditha Moser tarock
Soldaten tarock
Piatnik tarock
Willer tarock
Paris Scenic tarock
Ladies tarock no. 162
Tarotrump and tarock no. 4
Coffee House tarock no. 9a
Piatnik tarock no. 36a
Cego pack

The John Omwake Playing Card Collection on indefinite loan to the Cincinnati Art Museum from The United States Playing Card Company

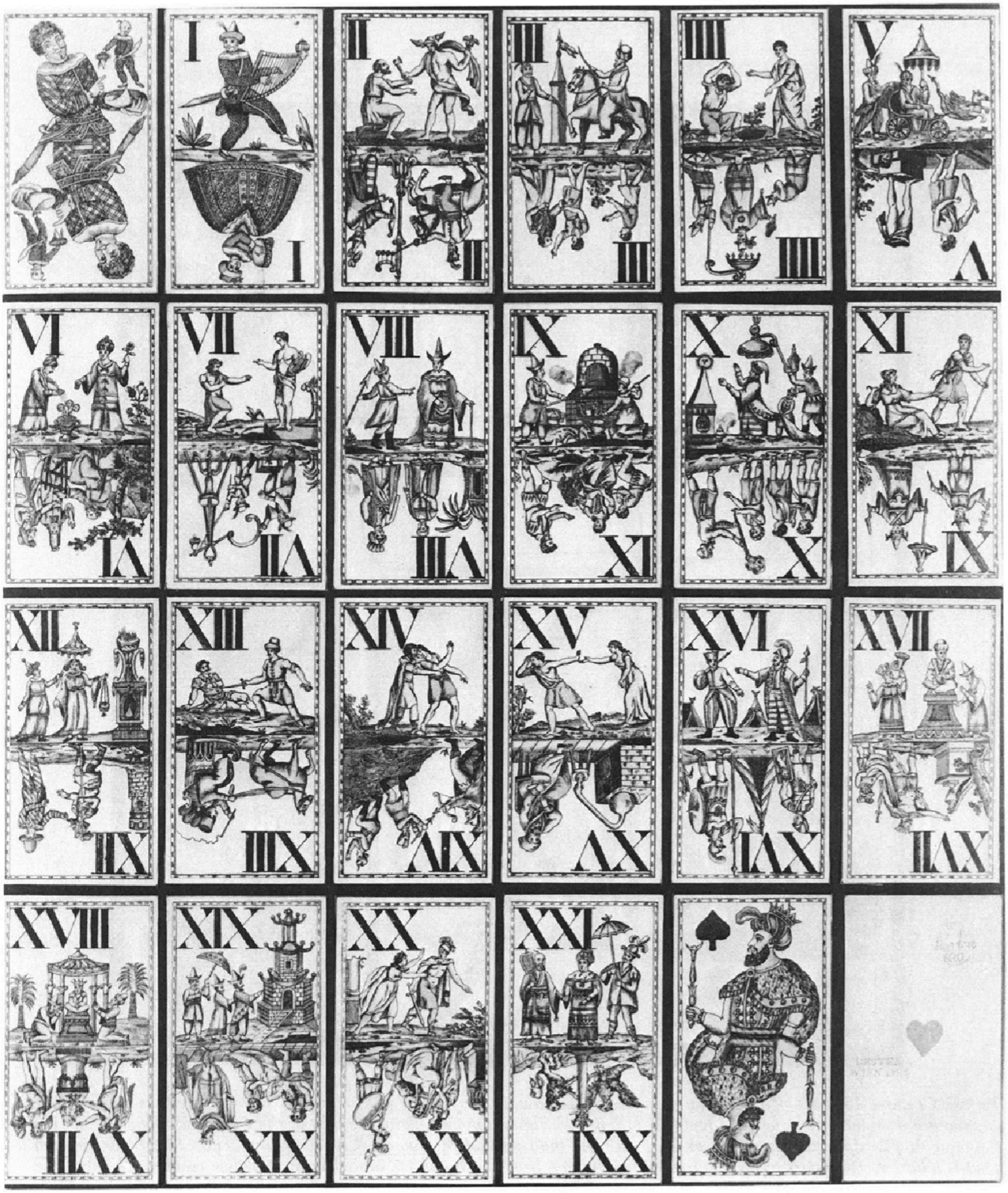


Gobl Tarock *This engraved series of hand-colored wedding tarocks was designed by Andreas Benedictus Gobl of Munich in 1780. The odd-numbered trumps depict a well-dressed figure with plumed hat riding a show horse, and the even-numbered cards contain an ornate wagon drawn by two horses, decorated with flowers and laden with food and drink, which various people nearby are savoring. The appropriate Roman number appears at the top of each trump and a two-line descriptive verse appears at the bottom.* Top row: *Trump I reads, "Ye wedding guests come hither, so that the joy may be complete." Trump II, "With such nice hosts and hostesses, it is easy to go to a wedding feast." Trump III, "A rustic person am I by the way I dress, but henceforth I am great of nobility."* Middle row: *Trump IV, "Here is the bridegroom, familiar with the bride, but not so far as in the bridal chamber." Trump V, "Be only new, only gay, only aware, while the time itself commands." Trump VI, "Minister, why are you so well dressed today; are you on your way to see your wife?"* Bottom row: *Trump IX, "Hunting is my greatest pleasure, especially hunting for a marriageable girl." Trump X, "Here on this hunter's wagon, one can expect a good feast of game." Trump XI, "Bavarian, Bavarian, it's got to be; then everything agrees with me."*

Collection of the author

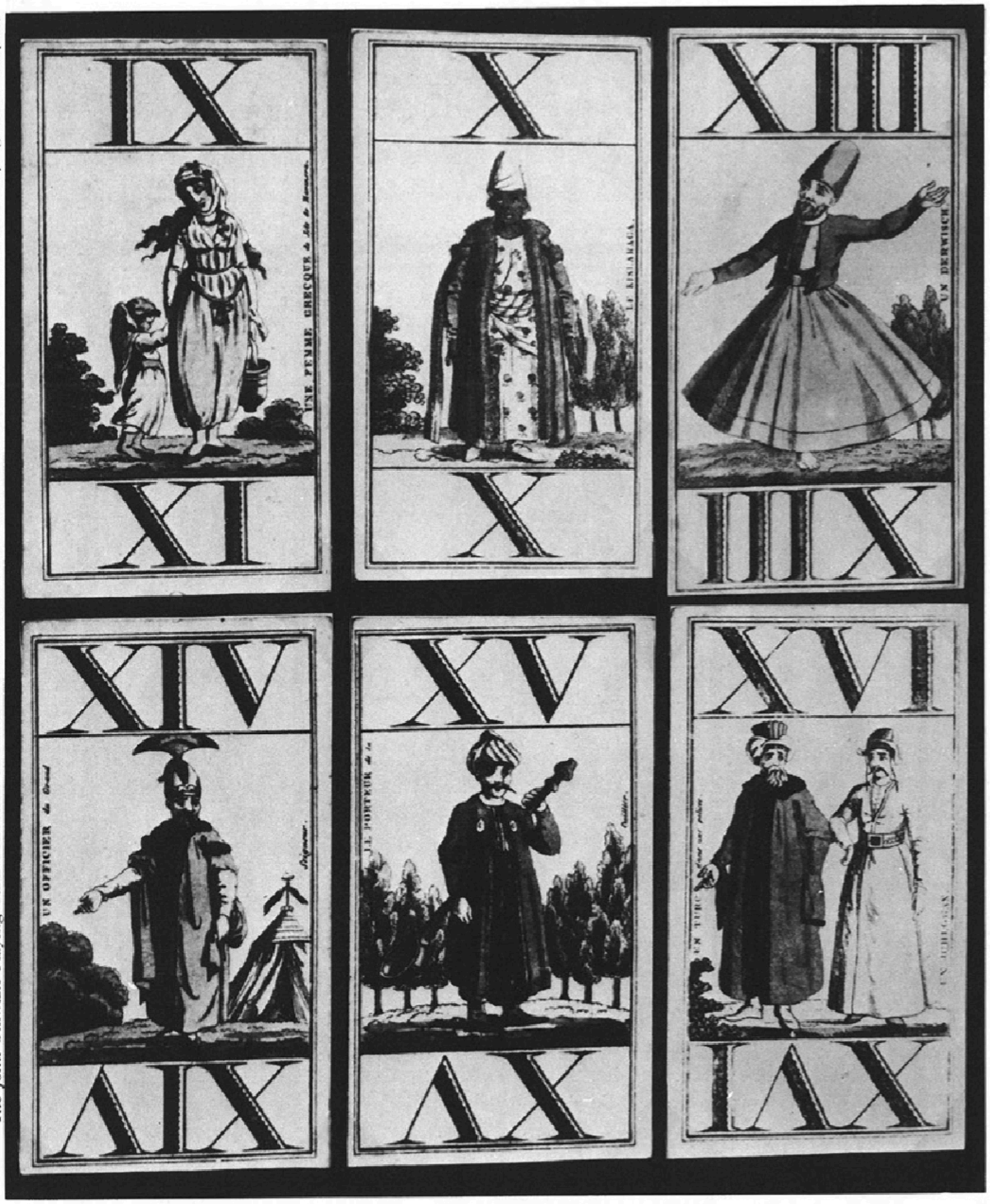


Napoleon Tarock *These rare tarock cards, circa 1812, are hand stenciled in full color and depict important events in the life of Napoleon I. The trump cards are full figured with large double-ended Arabic numbers within a circle set in a panel. Card 1, entitled* Pa-gat, *suggests a fortuitous leader; Card 2 depicts the French military school at Brienne-le Château where Napoleon was educated; Card 3 probably illustrates Napoleon commanding the French Republican artillery at the siege of Toulon in 1793; Card 6 appears to depict Napoleon in 1796 at the Bridge of Arcola when he seized the falling flag and rallied his troops to victory; Card 8 portrays Napoleon either in Egypt in July 1798 at the time of the Battle of the Pyramids, or in the following year when he defeated a Turkish force at Abukir; Card 17 depicts the crowning in 1804 of Empress Josephine by Napoleon at the time of his own "coronation" as Emperor by Pope Pius VII.*



Collection of the author

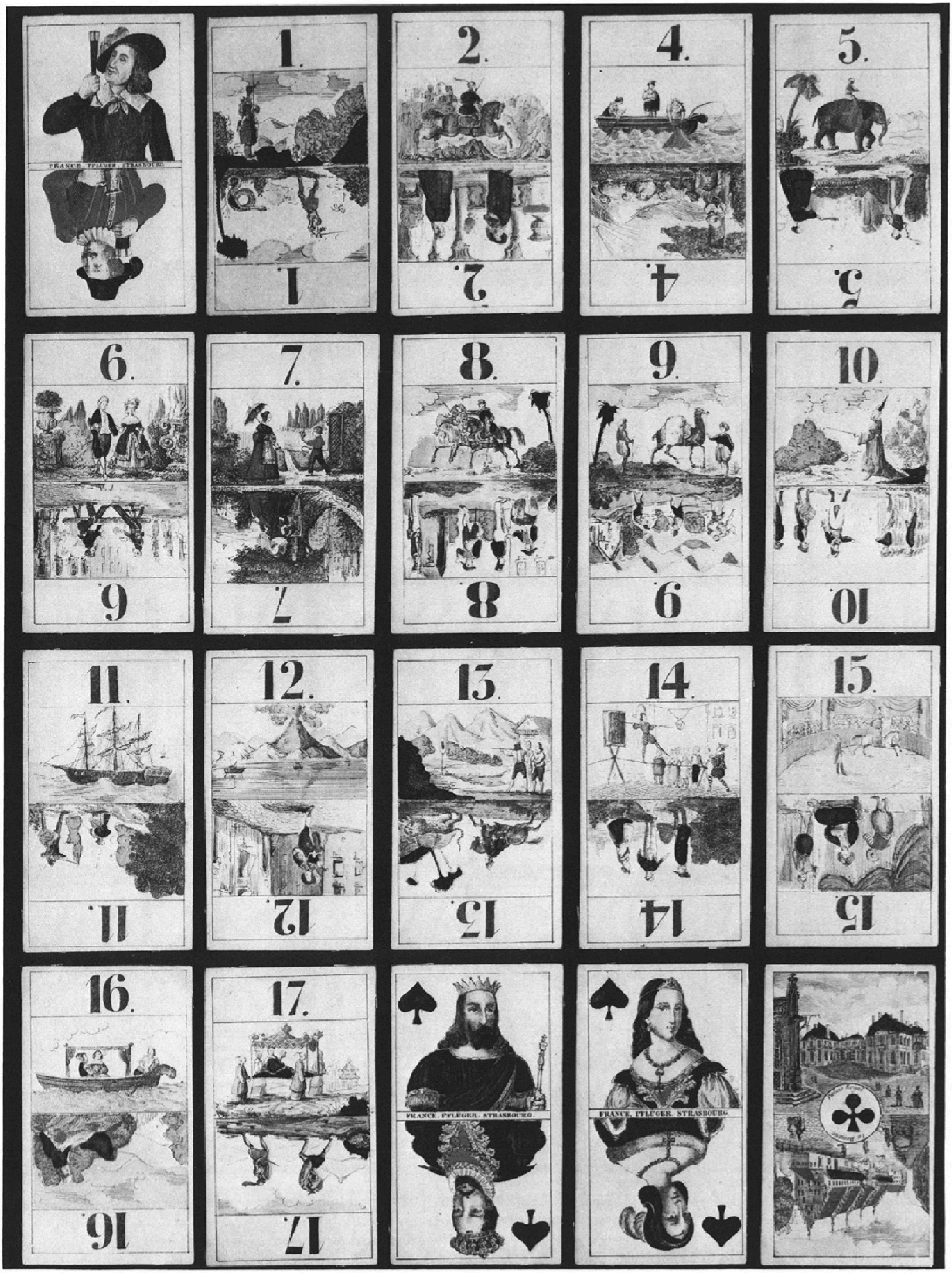
Allegorical Tarock *From a fifty-four-card pack by Joseph Estel, Vienna. Tax stamp on ace of hearts indicates the year 1820. The cards are hand stenciled in color. The double-ended trumps depict a variety of oriental and classical scenes. The court figures are also double-ended. Oriental, classical and European scenes contrast in a quaint, sometimes fanciful and humorous way, as on the following examples.* Top row: *V shows a man riding in a shaded buggy drawn by a winged creature—part horse, part serpent—with another man following; and a man carrying a club with which he has just broken a statue.* Second row: *VI depicts Orientals in a garden; a monk and two men at a fence. IX shows Orientals at an oven; and a woman holding the jaws of a lion while two men look on.* Third row: *XII shows two Orientals; and a clown plucking the beard of a bumpkin who carries tall flowers. XIII shows one man stabbing the other with a sword; a camel drawing a man in a sledge. XV depicts two lovers in a melodramatic, tearful scene; an alchemist. XXI depicts an Oriental ruler with two subjects; and an eagle and a lion rampant on either side of a crowned column.*


IX
UNE FEMME GRECQUE de l'Ile de Marmara
X
LE KISLARAGA
XIII
UN DERWISCH
XIV
UN OFFICIER du Grand Seigneur
XV
LE PORTEUR de la Cuillier
XVI
UN TURC dans une pelisse
UN JCHLOGAN

The John Omwake Playing Card Collection on indefinite loan to the Cincinnati Art Museum from The United States Playing Card Company

Turkish Costume Tarock *This pack was made in Germany in 1826 by H. F. Muller. The Roman numbers on the Major Arcana are double-ended and the identification of each figure appears along the side of the card.* Top row: *IX* Une Femme Grècque de l'Ile de Marmara *(A Greek Woman from the Island of Marmara). X* Le Kislaraga *(The Chief Black Eunuch who guards a harem. He wears robes of flowered silk with a broad sash and his sable-trimmed pelisse reaches almost to the ground. The headdress is shaped like a sugar loaf.) XIII* Un Derwisch *(A Dervish).* Bottom row: *XIV* Un Officier du Grand Seigneur *(An Officer of the Nobility). XV* Le Porteur de la Cuillier *(The Porter of the Spoon). XVI* Un Turc dans une pelisse *(A Turk in a Fur-Lined Coat)* Un Jchlogan.

Pfluger Scenic Tarock *Published in Strasbourg, France, early to mid-nineteenth century. The double-ended trumps are hand colored and depict a variety of scenes—military, boating, hunting, theater, gardens, volcanoes, etc. The court figures are double-ended. The aces also are double-ended and illustrate famous buildings such as the ace of clubs with the Palais Royal and La Douane.*


FRANCE. PFLUGER. STRASBOURG.
1.
2.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
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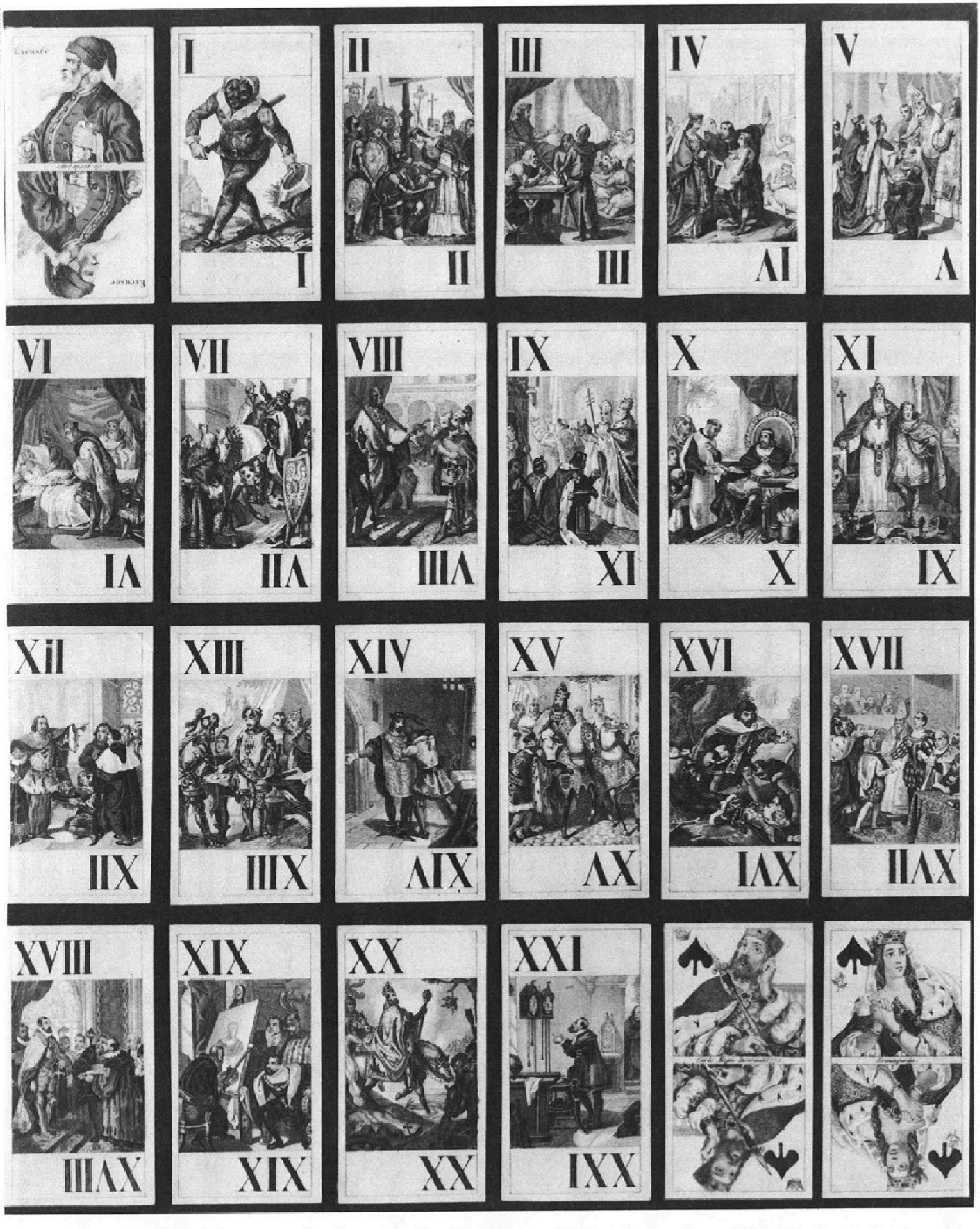
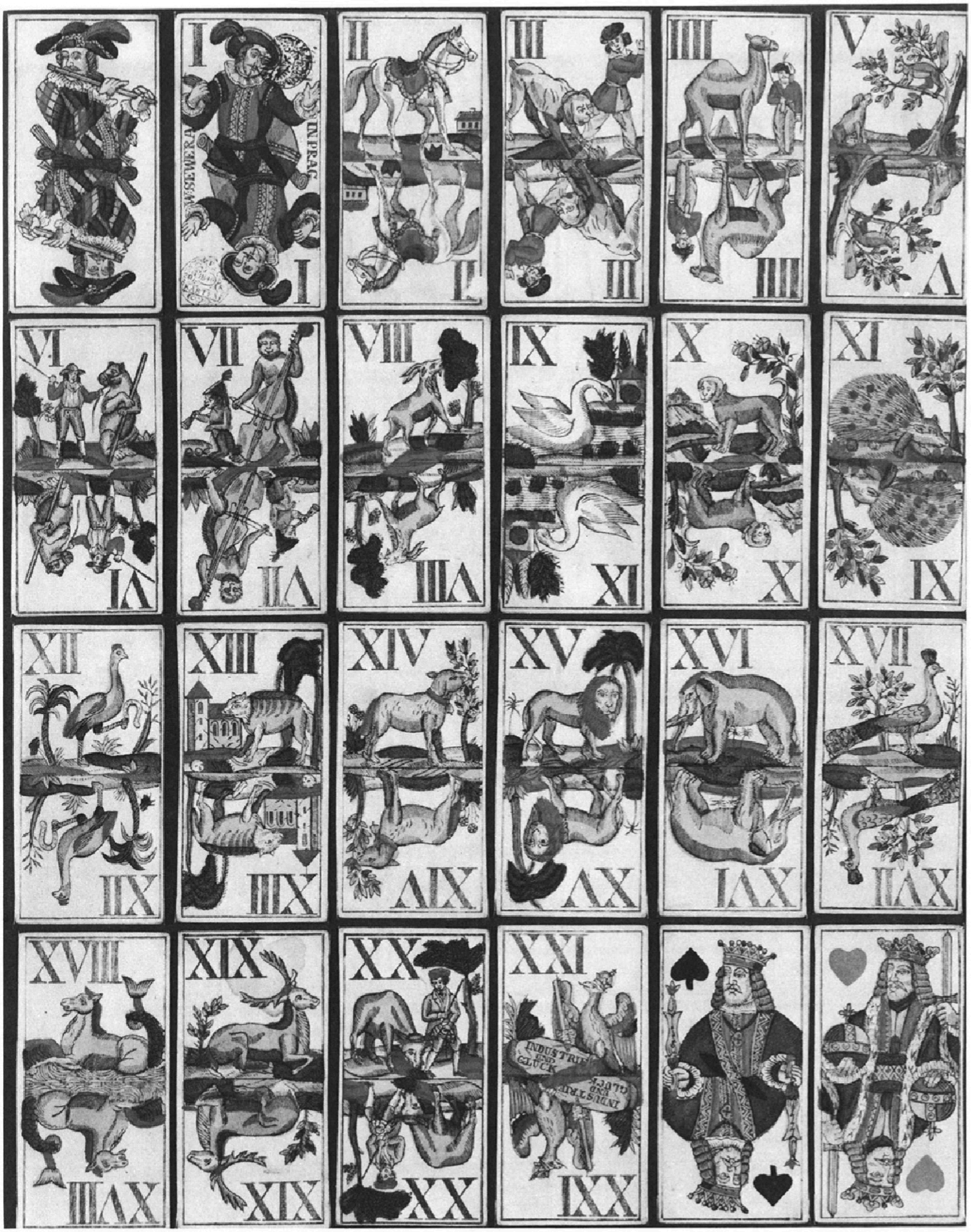
16.
17.
FRANCE. PFLUGER. STRASBOURG.
FRANCE. PFLUGER. STRASBOURG.

Collection of the author

Collection of the author


Excusée
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI

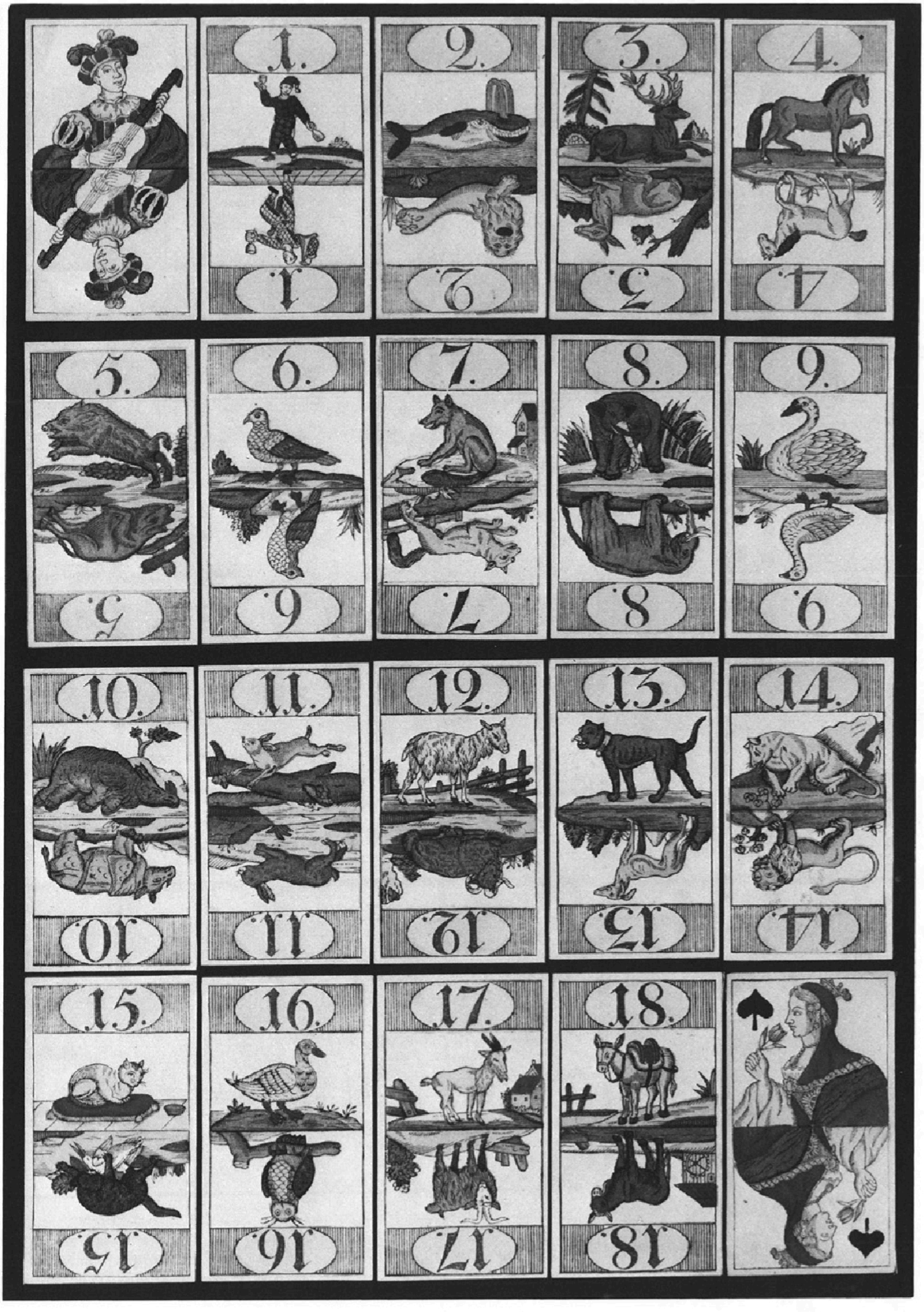
Historical Tarock *From a seventy-eight-card pack published circa 1840 by Gumppenberg, Milan. The twenty-two trump cards depict artistic and well-engraved historical figures and events apparently dealing with the Holy Roman Empire. The Fool is called* Excusée *or* Excuse. *The court cards are historical figures such as king of spades,* Carlo Magno Incoronato 775, presumably Charles the Great, better known as Charlemagne, *and the queen of spades,* Ermengarda.


I
W.SEWERA
IN PRAG
II
III
IIII
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI
INDUSTRIE UND GLUCK

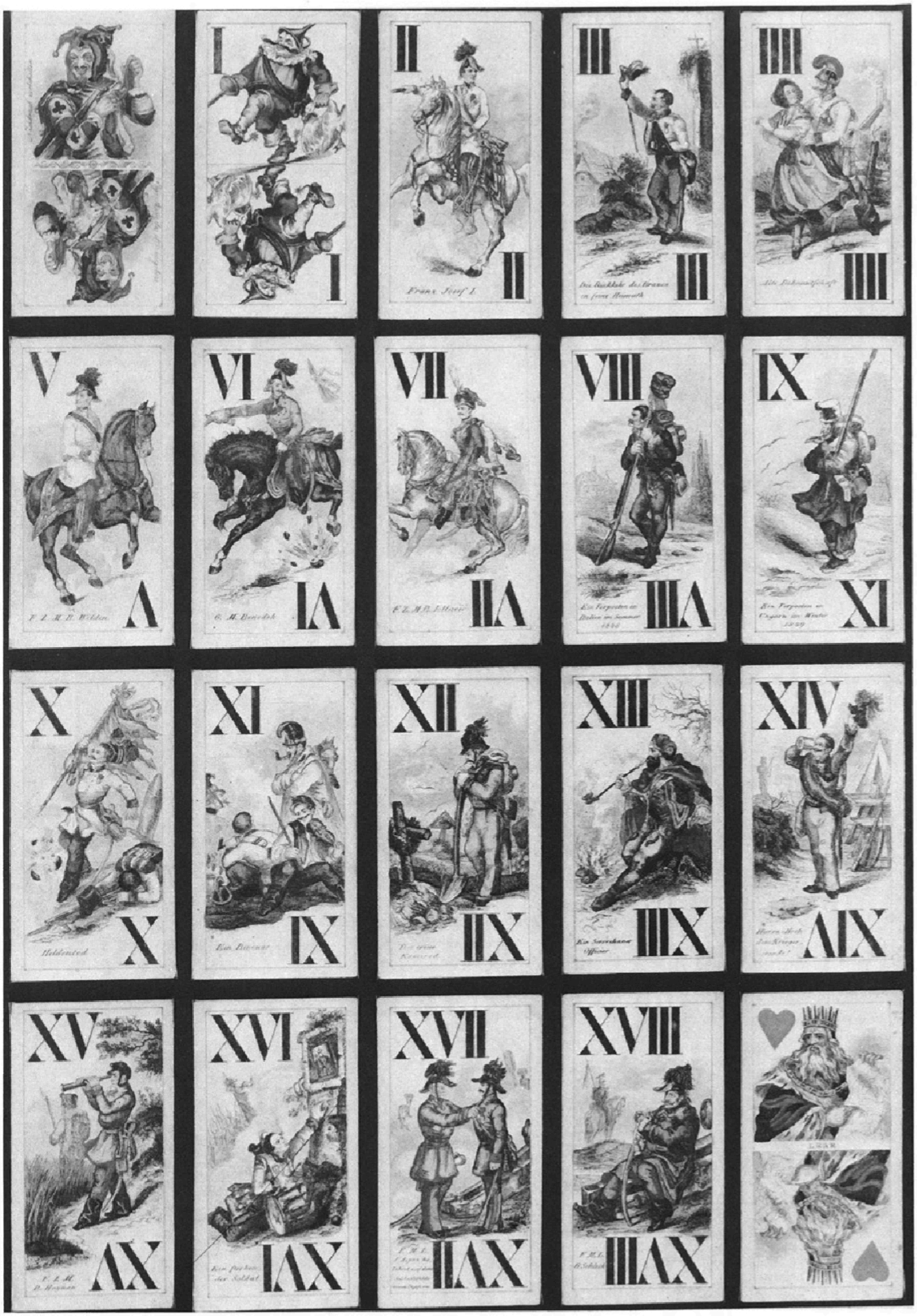
Collection of the author

Animal Tarock (Bohemia) *From a fifty-four-card pack woodblock printed in Bohemia and stencil colored by hand. Trump I contains the name of the card maker, "W. Sewera in Prag" (Prague), and the year 1849 appears on the tax stamp in the lower left and upper right corners. The designs on the trump and court cards are double-ended; the subjects on the trumps are animals except the unnumbered card and Card I, which are a fanciful figure in colorful hat and costume playing the flute and a well-dressed figure. Trump XXI contains the wording* "Industrie und Gluck," *which is found on Trump II in most packs. The crowned king of spades holds a small rod and the king of hearts holds an upright sword and a globe topped with the imperial orb, in contrast to the kings of swords and staves who usually are depicted with a sword and stave, respectively.*

Collection of the author

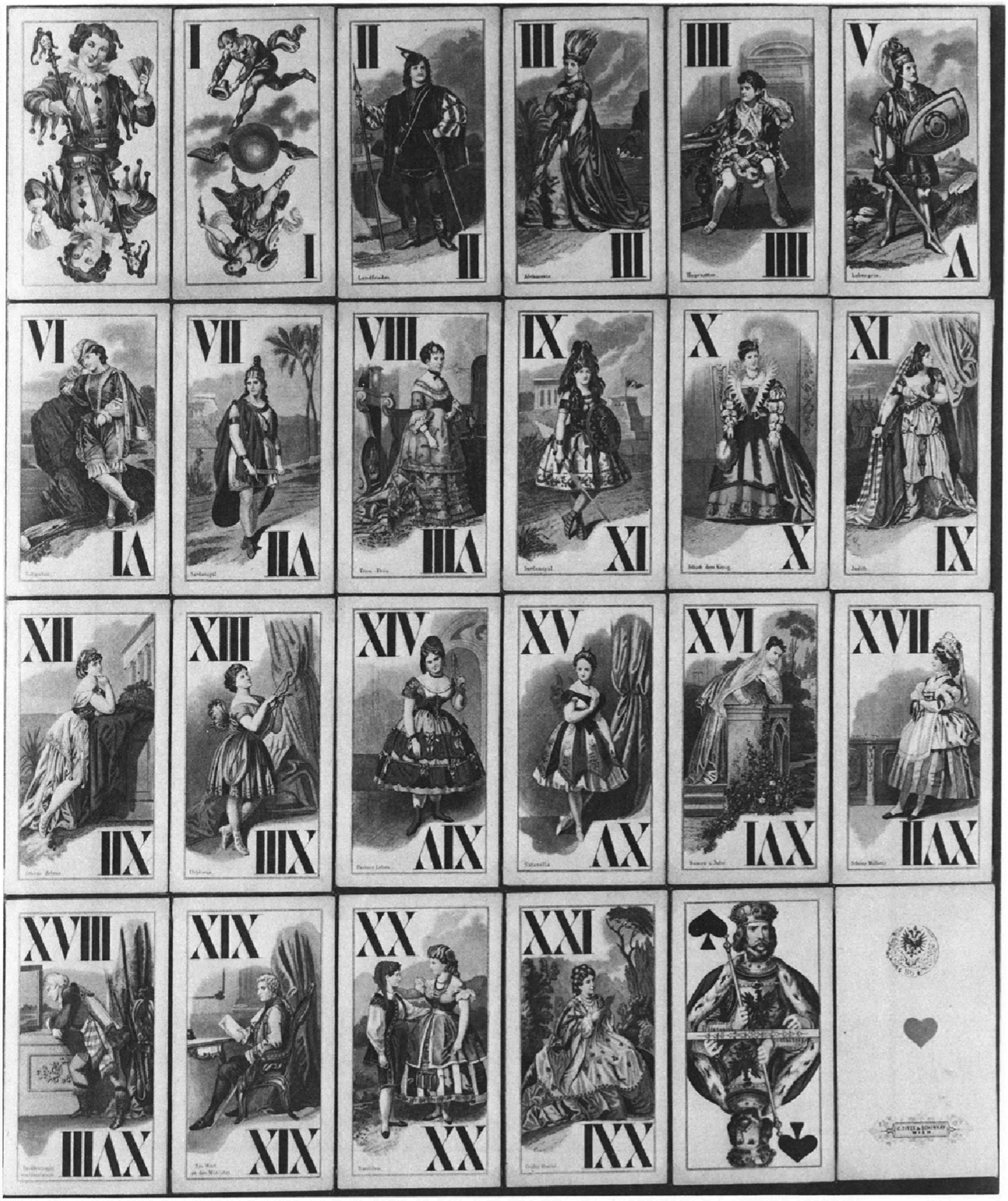


Animal Tarock (Germany) *From a fifty-four-card pack probably made in Germany, circa mid-nineteenth century. The* atouts *contain double-ended pictures of animals except Trump I, which depicts the double figure of a young boy. The Arabic numbers are in an oval within a panel of repeating vertical lines. The courts are also double-ended.*



Collection of the author

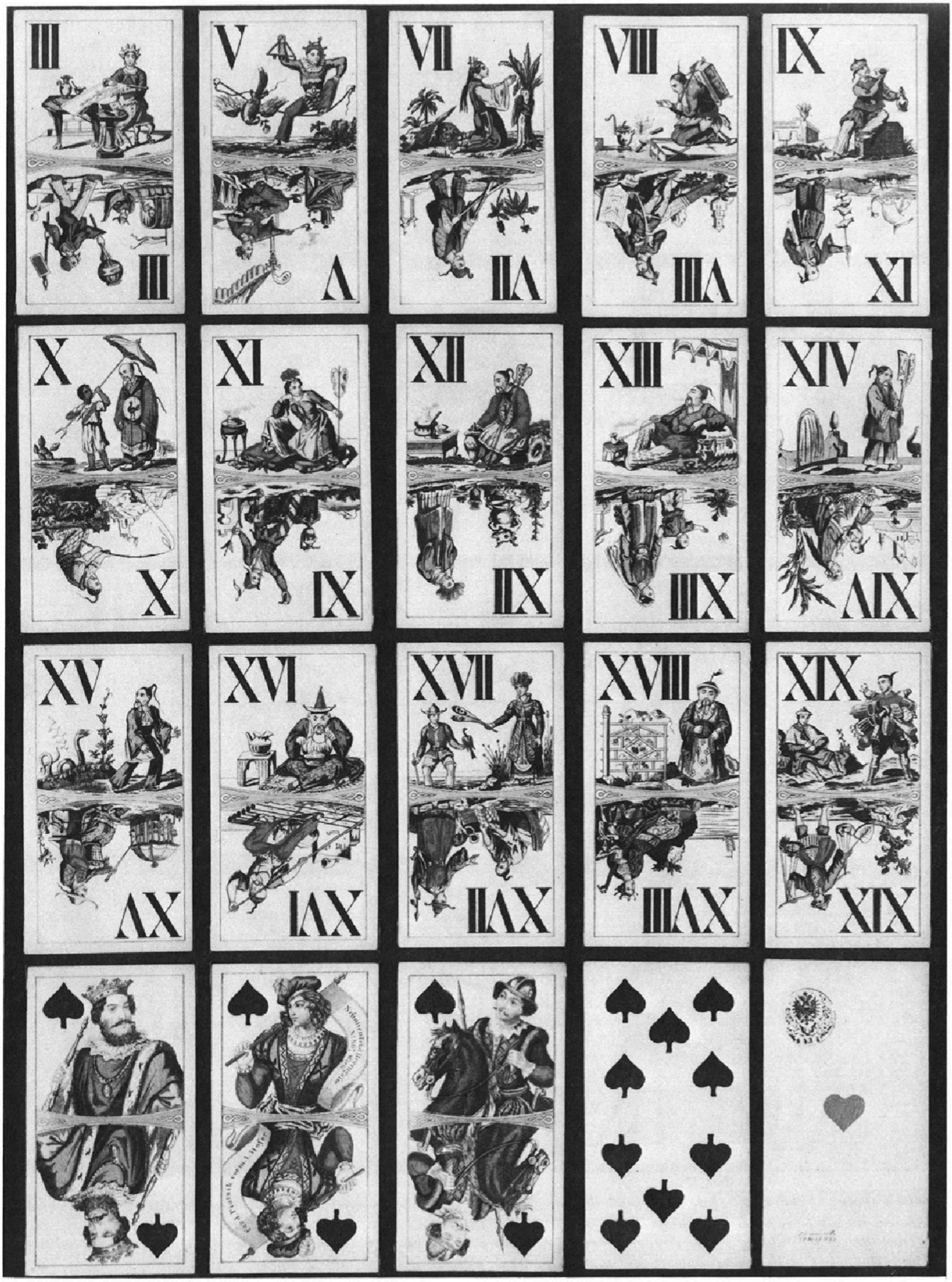
Military Tarock *From a fifty-four-card pack by Jos. Glanz, Vienna, circa 1854. This is the first of three packs in a series of military tarocks that depict on the* atouts *full-length figures of a military nature, including Emperor Franz Josef I on* atout *II. On this pack the Emperor is shown as a young, clean-shaven officer. Later packs show him with a moustache and a heavy beard. The court cards are double-ended historical characters including Shakespeare's King Lear on the king of hearts. Other cards shown are* (top row) *unnumbered Jester or Harlequin, I A jovial swordsman, II Franz Josef I, III The return of the brave soldier to his home, IIII An old acquaintance.* Second row: *V, VI and VII Officers on horseback, VIII An outpost in Italy during the summer of 1848, IX An outpost in Hungary during the winter.* Third row: *X A hero's death, XI Bivouac, XII The true comrade, XIII A Saracen officer, XIV Harrah for the Armistice.* Bottom row: *XV An officer, XVI Death of a soldier, XVII An officer promotes a brave soldier on the battlefield, XVIII An officer.*



Collection of the author

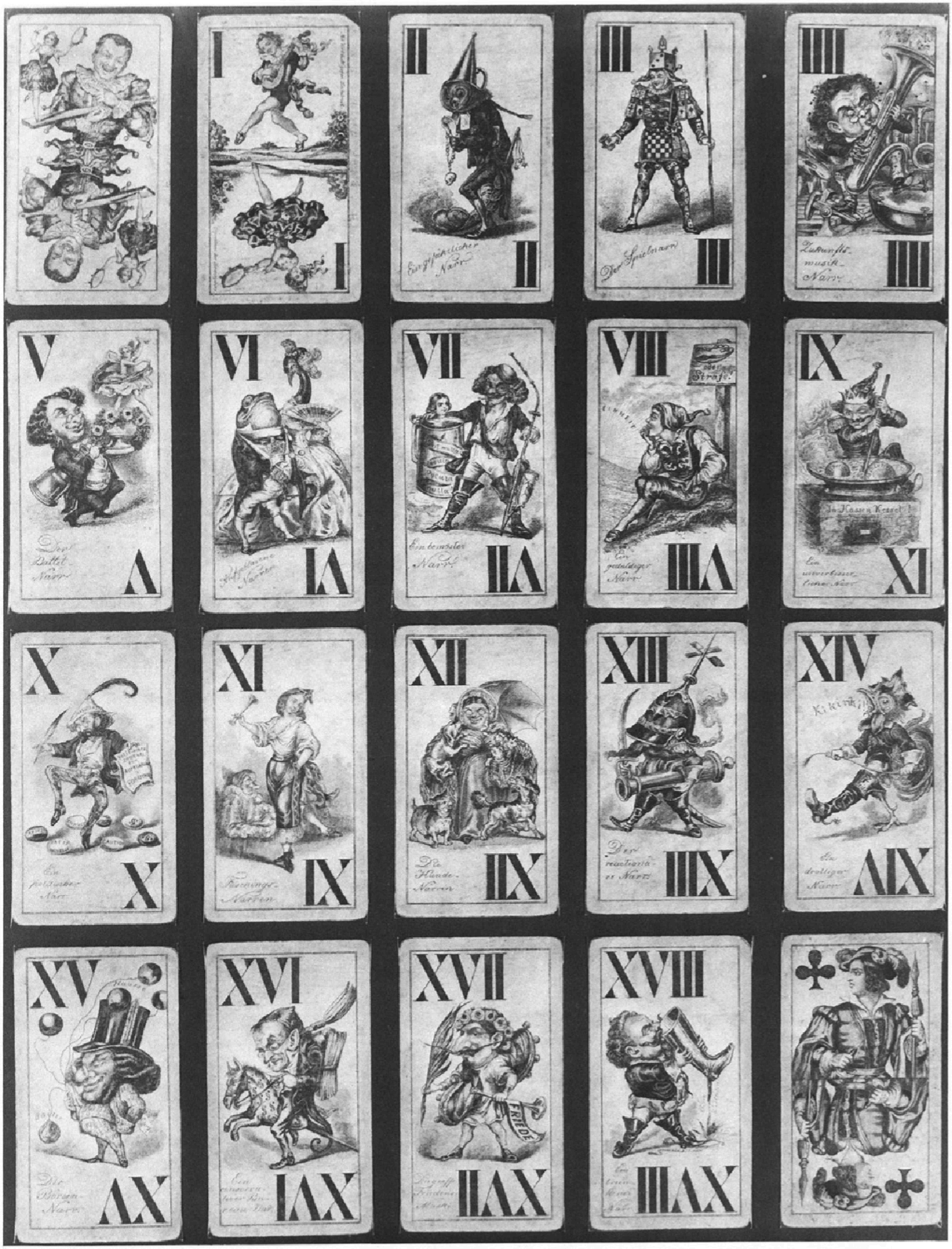
Opera and Operetta Tarock *This beautiful pack was made by C. Titze and Schinkay, Vienna, about 1860 as evidenced on the ace of hearts by the tax stamp, which was valid from 1858 to 1877. The cards are stencil colored and the faces are hand colored. The scenes featured on the trump cards in this pack are from the following operas and operettas, some of which are obscure: II* Landfrieden, *III* Afrikanerin, *IIII* Hugenotten, *V* Lohengrin, *VI* Tulipatan, *VII* Sardanapal, *VIII* Frou-Frou, *IX* Sardanapal, *X* Schach dem Konig, *XI* Judith, *XII* Schone Helene, *XIII* Orpheus, *XIV* Pariser Leben, *XV* Satanella, *XVI* Romeo u. Juliet, *XVII* Schone Mullerin, *XVIII* Grobherzogin von Gerolstein, *XIX* Ein Wort an den Minister, *XX* Banditen *and XXI* Grafin Orsini. *The court figures are double-ended as evidenced by the king of spades.*

Collection of the author



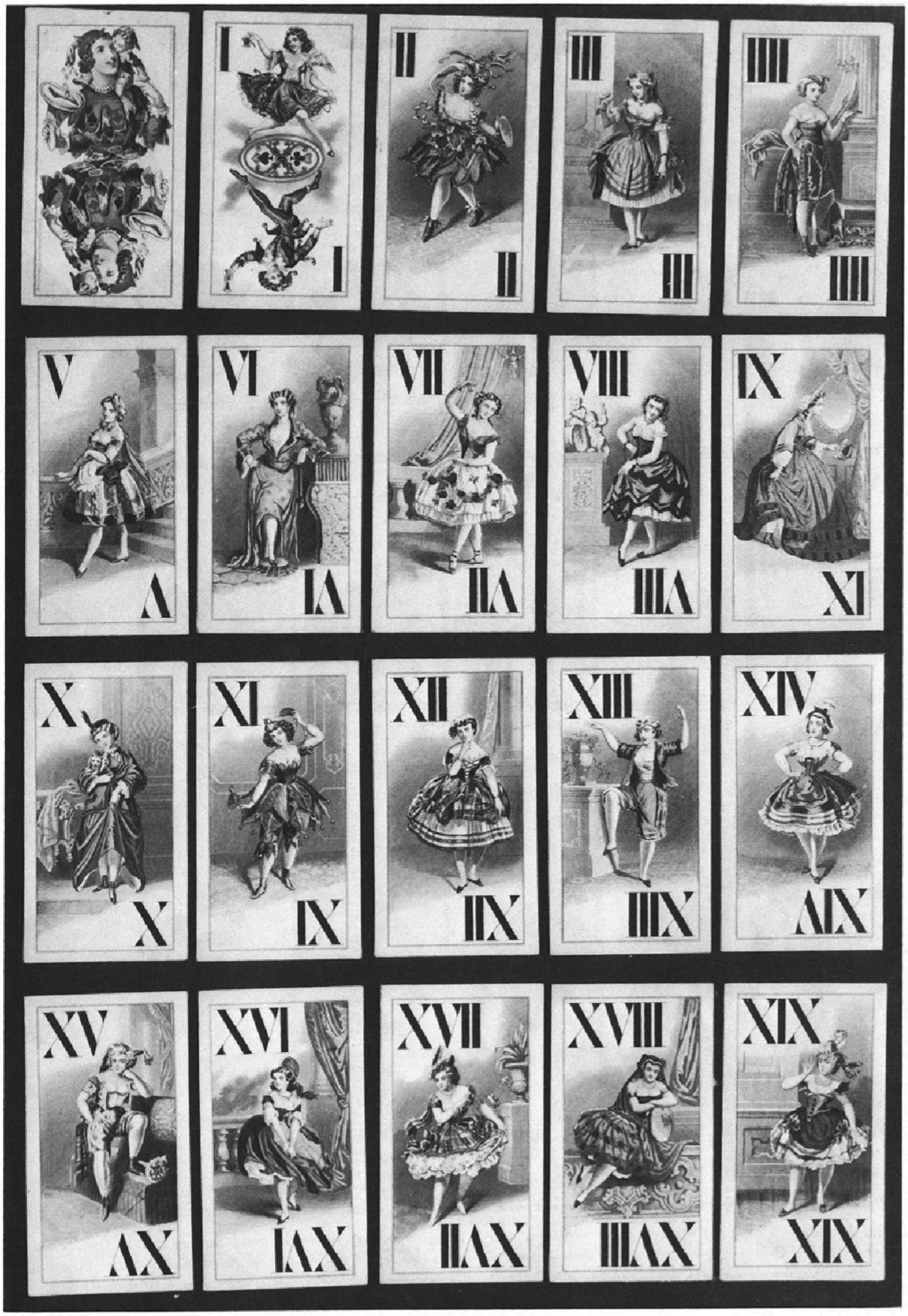
Chinese Tarock *From a fifty-four-card pack by Ferd. Piatnik vorm A. Moser, Vienna, circa 1860. The* atouts *are double-ended scenes of oriental life; usually one side has a standing figure and the other side a seated figure.*

Collection of the author



Fool's Tarock *From a fifty-four-card pack designed by Josef Surch of Vienna, whose name appears on Trump I, and engraved by someone with the initials "I.F." appearing on Trump V. This pack was published by Ferd. Piatnik & Sohne, Vienna, between 1860 and 1865. The trump cards contain satirical titles in German, mainly of a contemporary political nature; the satire of the remaining trumps is more general. For example, Trump II depicts A Dangerous Fool; III The Game Fool; V The Ballet Fool; VI The Inflated Fool (or Inflated Ego); VIII A Patient Fool, depicted as a young man with the imperial eagle on his shirt and the caption strife on the sign behind him, who waits for the unity of Germany; X A Politician Fool and XI A Carnival Fool.*

Collection of the author


I
II
III
IIII
V
VI
VII
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X
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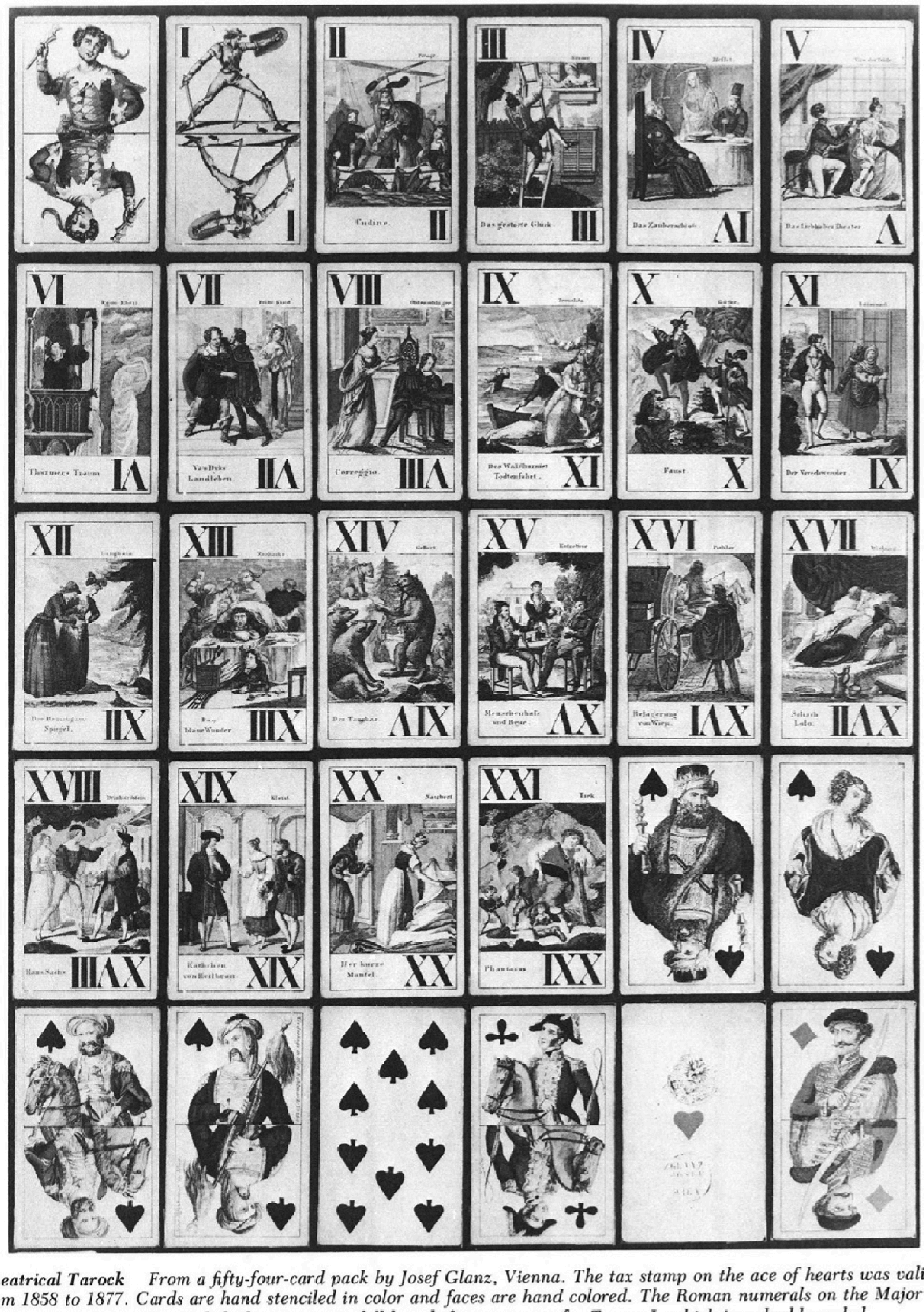
XVII
XVIII
XIX

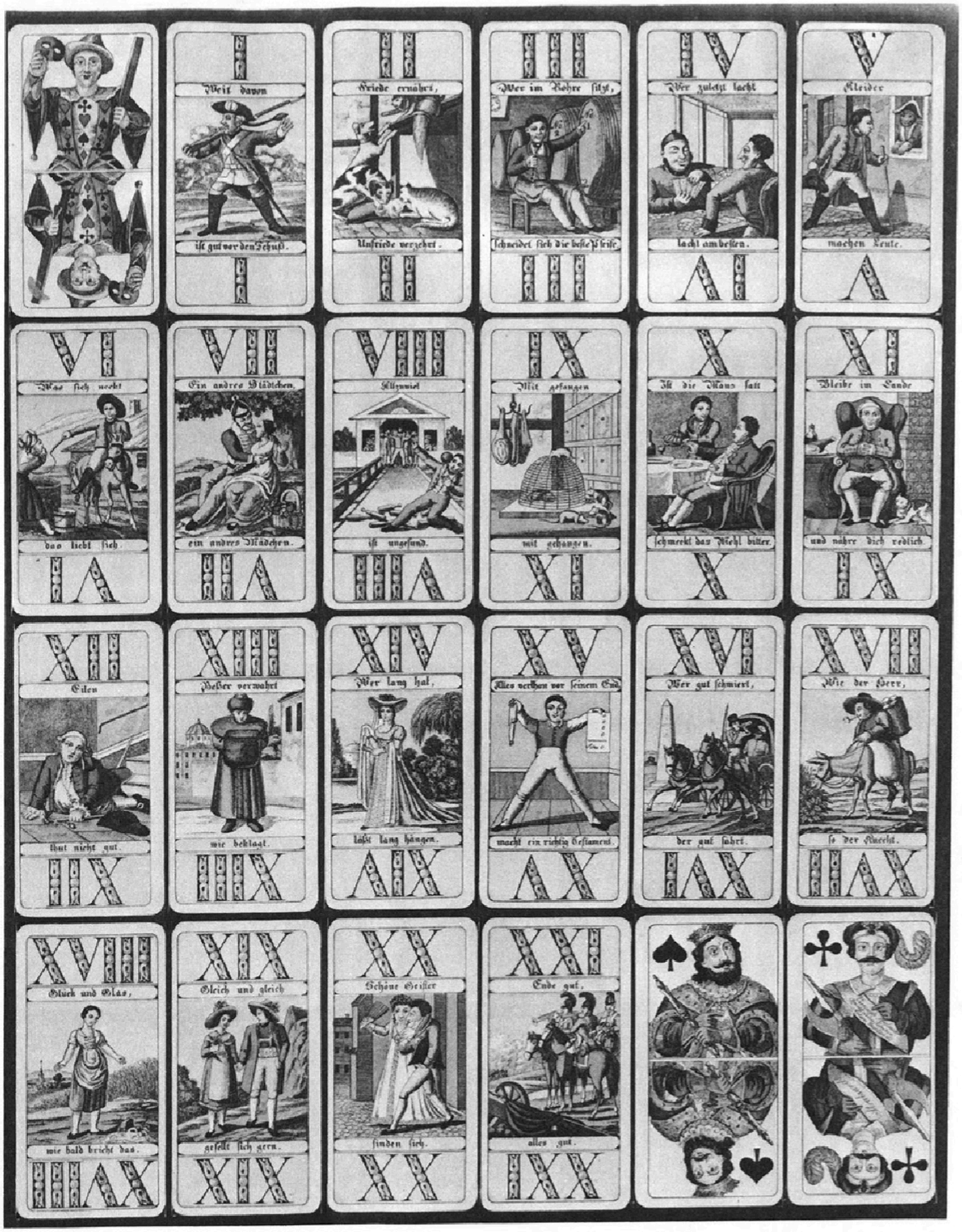
Dance Tarock *Hand-colored pack by E. Knepper, Austria, comprises fifty-four cards. The trumps are in full costume and depict various dance steps, exercises and poses. The courts are double-ended and the pack was made in 1866 as evidenced by the tax stamp appearing on the ace of hearts (not shown).*

Collection of the author



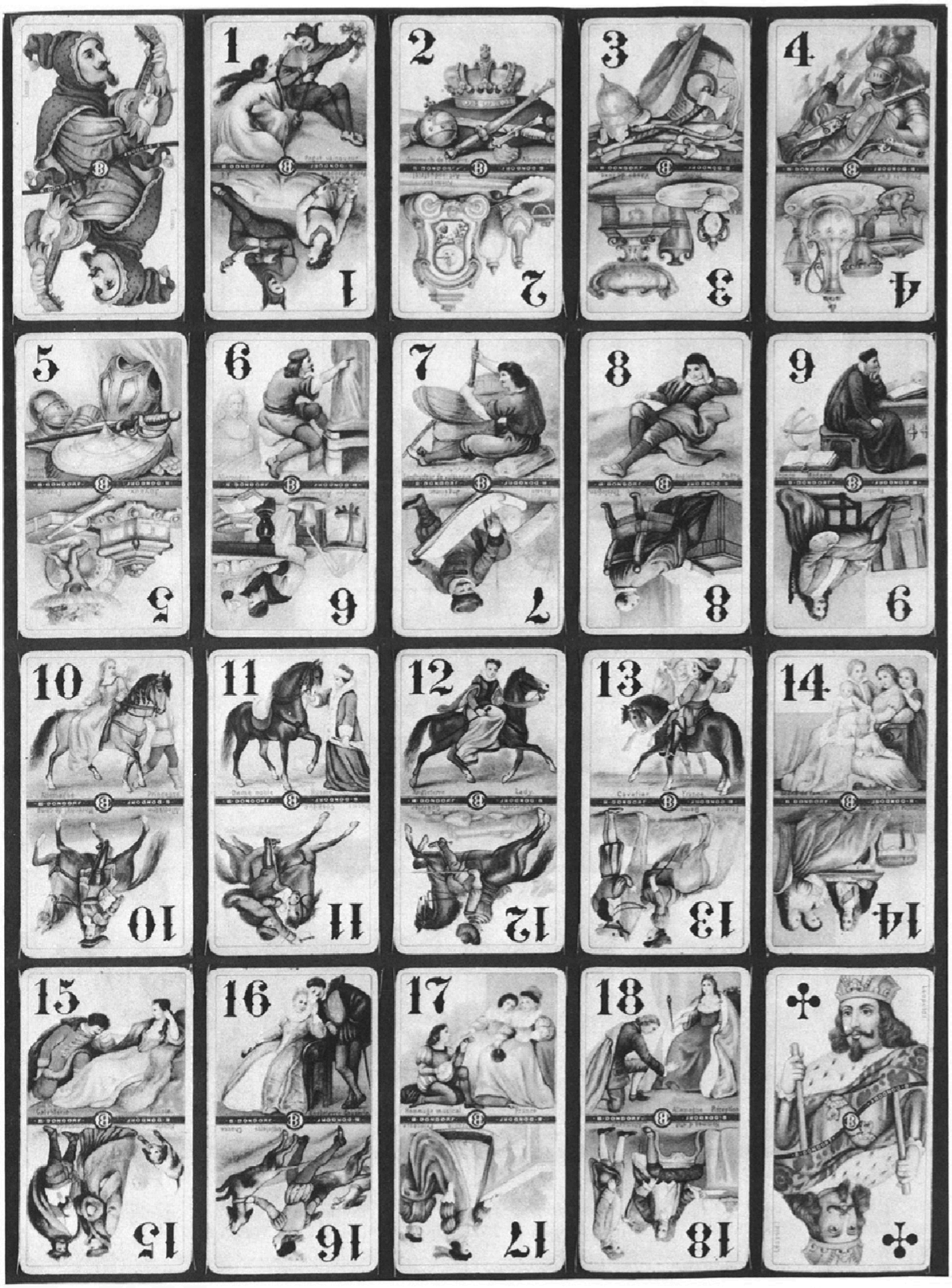
Theatrical Tarock *From a fifty-four-card pack by Josef Glanz, Vienna. The tax stamp on the ace of hearts was valid from 1858 to 1877. Cards are hand stenciled in color and faces are hand colored. The Roman numerals on the Major Arcana cards are double-ended; the scenes are full-length figures except for Trump I, which is a double-ended swordsman. At the top of each Major Arcana card, except Trump I, is the name of a playwright, and at the bottom is the name of the play from which the depicted scene is taken; the authors selected are for the most part obscure today. The Major Arcana shown include VIII Adan Gottlob Oehlenschlager, a Danish playwright, author of* Correggio; *X Johann Wolfgang von Goethe, author of* Faust; *XV August von Kotzebue, author of* Misanthropy and Repentance; *and XIX Heinrich von Kleist, author of* Kitty of Heilbrun.

Collection of the author


I
Weit davon
iſt gut vor den Schuß.
II
Friede ernährt,
Unfriede verzehrt.
III
Wer im Rohre ſitzt,
ſchneidet ſich die beſte Pfeife.
IV
Wer zuletzt lacht
lacht am beſten.
V
Kleider
machen Leute.
VI
Was ſich neckt
das liebt ſich.
VII
Ein andres Städtchen,
ein andres Mädchen.
VIII
Allzuviel
iſt ungeſund.
IX
Mit gefangen
mit gehangen.
X
Iſt die Maus ſatt
ſchmeckt das Mehl bitter.
XI
Bleibe im Lande
und nähre dich redlich.
XII
Eilen
thut nicht gut.
XIII
Beſſer verwahrt
wie beklagt.
XIV
Wer lang hat,
läßt lang hängen.
XV
Alles verthan vor ſeinem End
macht ein richtig Teſtament.
XVI
Wer gut ſchmiert,
der gut fährt.
XVII
Wie der Herr,
ſo der Knecht.
XVIII
Glück und Glas,
wie bald bricht das.
XIX
Gleich und gleich
geſellt ſich gern.
XX
Schöne Geiſter
finden ſich.
XXI
Ende gut,
alles gut.

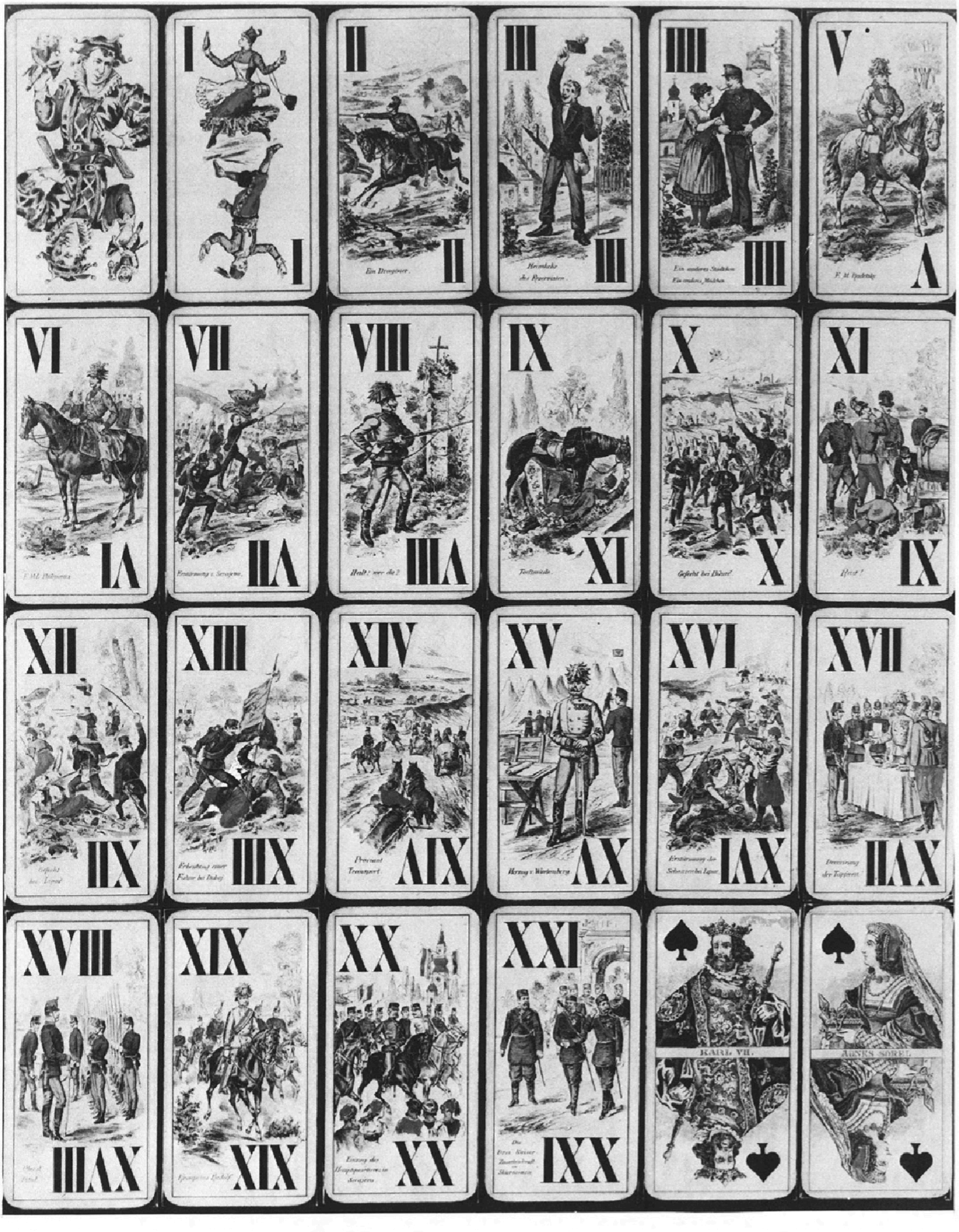
Proverb Tarock *Designed (?) by Baumgartner and manufactured by Vereinigte Stralsunder Spielkarten Fabriken, Stralsund. Since the Stralsunder combine was formed in 1872, these cards probably date circa 1875. The trump cards depict illustrated proverbs with German titles; the Roman numerals are double-ended. The court cards with French suit signs are also double-ended. The illustrated trumps and their corresponding American meanings are as follows: I Discretion is the better part of valor (to be far away from the shooting is good); II Money that harmony earns, discord spends; III He who stays closest to the fire, warms himself best; IV He who laughs best, laughs last; V Clothes make the person, or fine feathers make fine birds; VI Rallying is dallying (while the girl throws a bucket of water into the boy's face, he gently whips her); VII Another town, another girl, or a girl in every port; VIII One can have too much of a good thing; IX They all come in the same box, or the same fate befalls everyone caught in the same act; X When the mouse has eaten its fill, the flour tastes better; XI Utopia may be far away, or stay in your own country and feed yourself in a reasonable way; XII Haste makes waste; XIII Better to be envied than pitied; XIV Those who have a good store of butter may lay it thick on their bread, or if you've got it, flaunt it; XV Spending everything before your end makes the best testament; XVI Good oiling makes easy riding; XVII As the master, so the valet; XVIII Happiness and glass easily fall to pieces; XIX Birds of a feather flock together; XX Great minds think alike, or great minds find each other; XXI All's well that ends well.*

Collection of the author



Dondorf Tarock Pack 246 *Published by B. Dondorf, Frankfurt, in the second half of the nineteenth century. The older editions contain Arabic numbers on the double-ended trumps. The unnumbered card is called* Excuse. *The upright view of each trump can be determined from the monogram in the center panel of a small "B" within a larger "O." The reverse scene in each trump differs from the upright picture. Trump 1 shows a woman reaching for a bouquet of flowers held by the "pagat" or jester. Trumps 2 to 5 depict objects of great value such as jewels, armor, chinaware and porcelain. Trumps 6 to 9 are tradesmen and artists such as a sculptor, maker of boats, poet and man of medicine. Trumps 10 to 13 are royalty and military persons. Trumps 14 to 17 depict scenes and pleasures of persons who are well off. Trump 18 shows the perquisites of the wealthy. Each trump also is designated with the name of a country. The king of clubs is Leopold I and the other kings (not shown) are all past monarchs, the queens are consorts, the cavaliers are political leaders, the pages are literary and scientific leaders and the aces depict the palaces of Europe.*

Collection of the author


I
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IIII
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VIII
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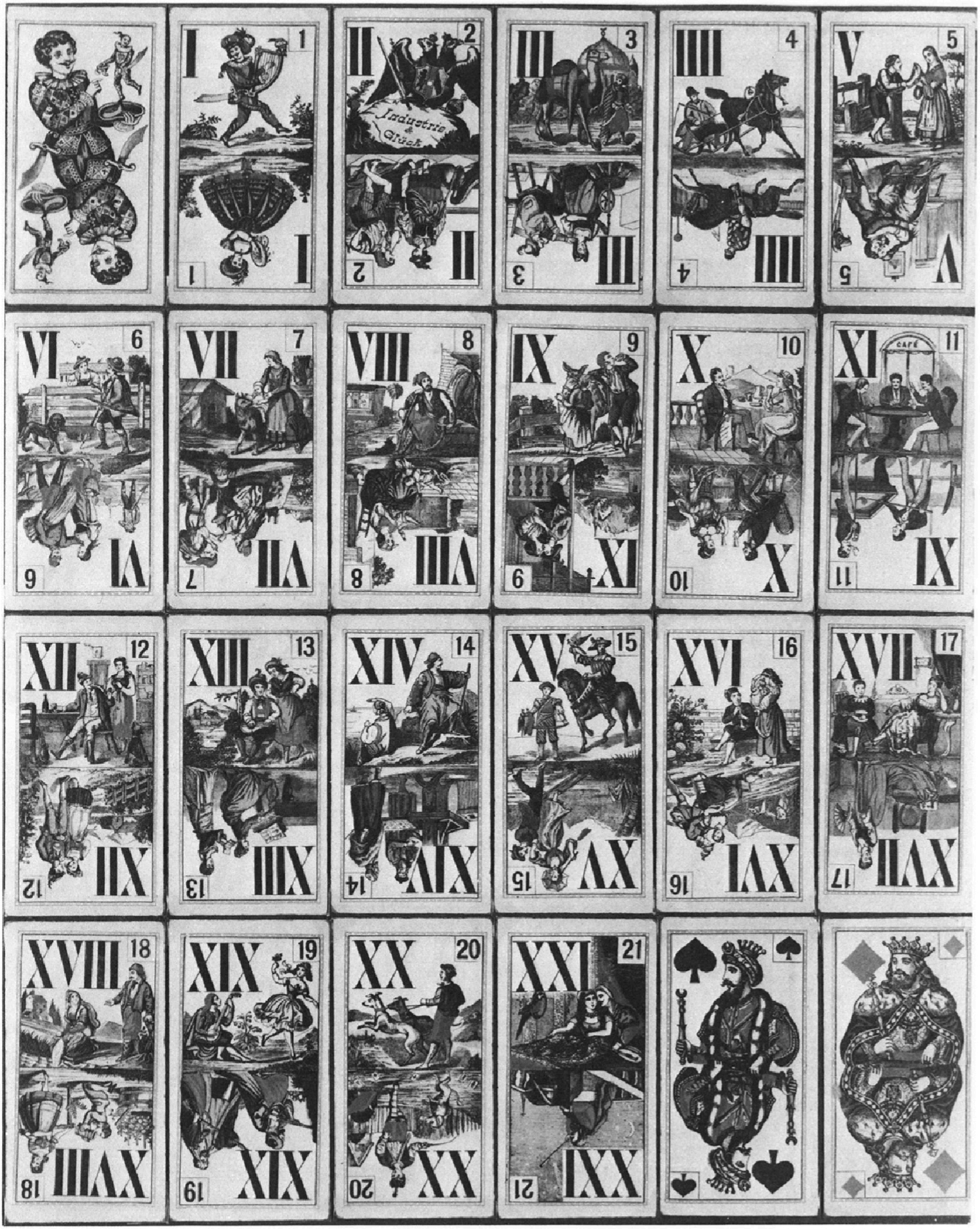
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI
KARL VII.
AGNES SOREL

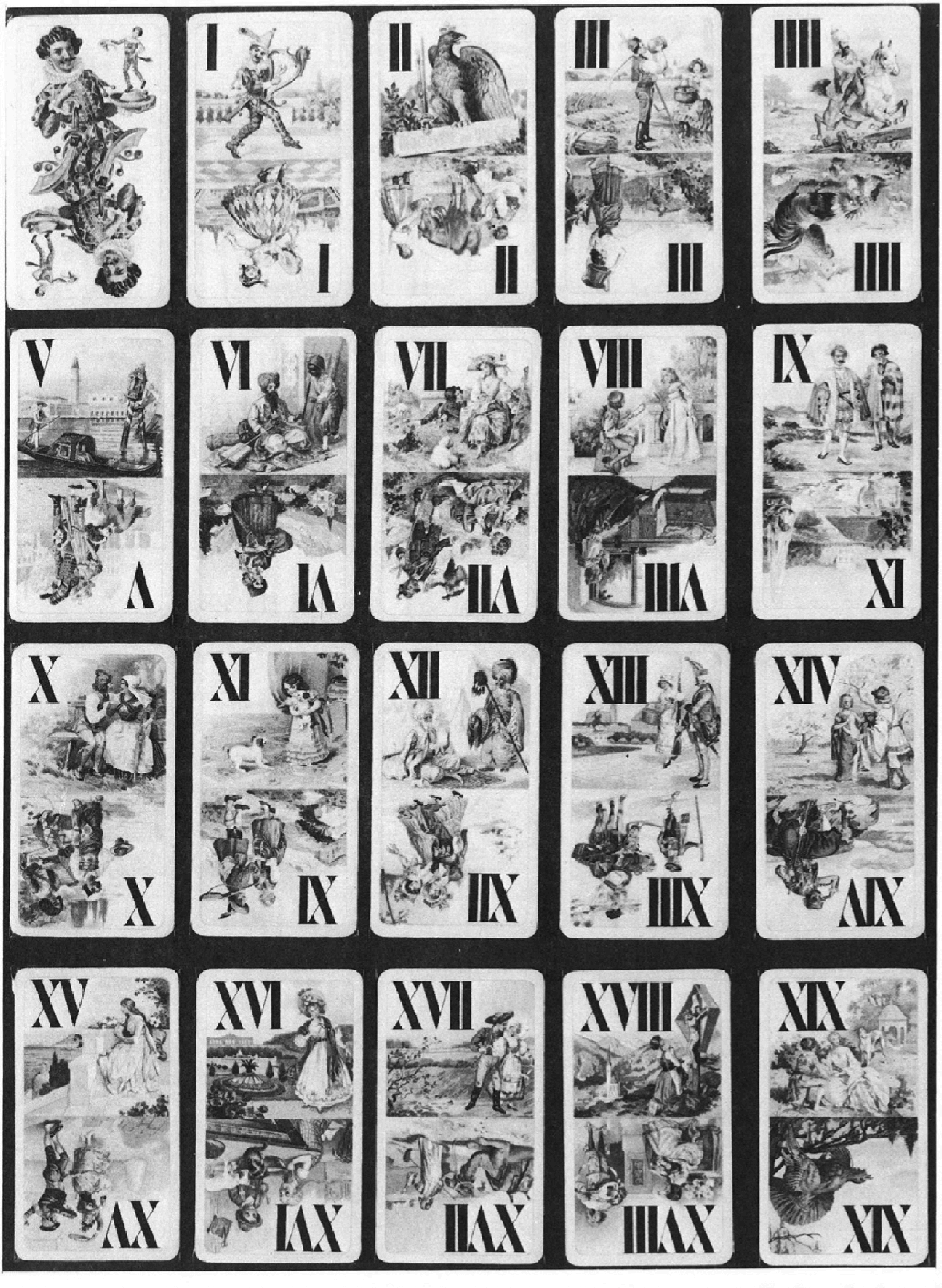
Military Tarock *From a fifty-four-card pack by Ferd. Piatnik & Sohne, Vienna, circa 1882. Trumps depict military battles and camp scenes with brief titles in German. The courts are named historical figures and all the cards are hand stenciled in color. Trump III Homecoming of the reservist, V Field Marshal Rodetzky, VIII Halt! Who's there? XV The Duke von Wurtemberg, and XVII Decorating the grave. The king and queen of spades are Karl VII and Agnès Sorel.*

Collection of the author



Nejedly Tarock *Published by Johann Nejedly, Vienna, circa 1881 to 1900. The* atouts *are conventional scenes such as Card I depicting Harlequin and Columbine playing a harp and a tambourine; the next card is an imperial eagle with the motto* "Industrie und Gluck." *Each double-ended* atout *has a Roman number plus a curious inset Arabic number.*

Collection of the author


I
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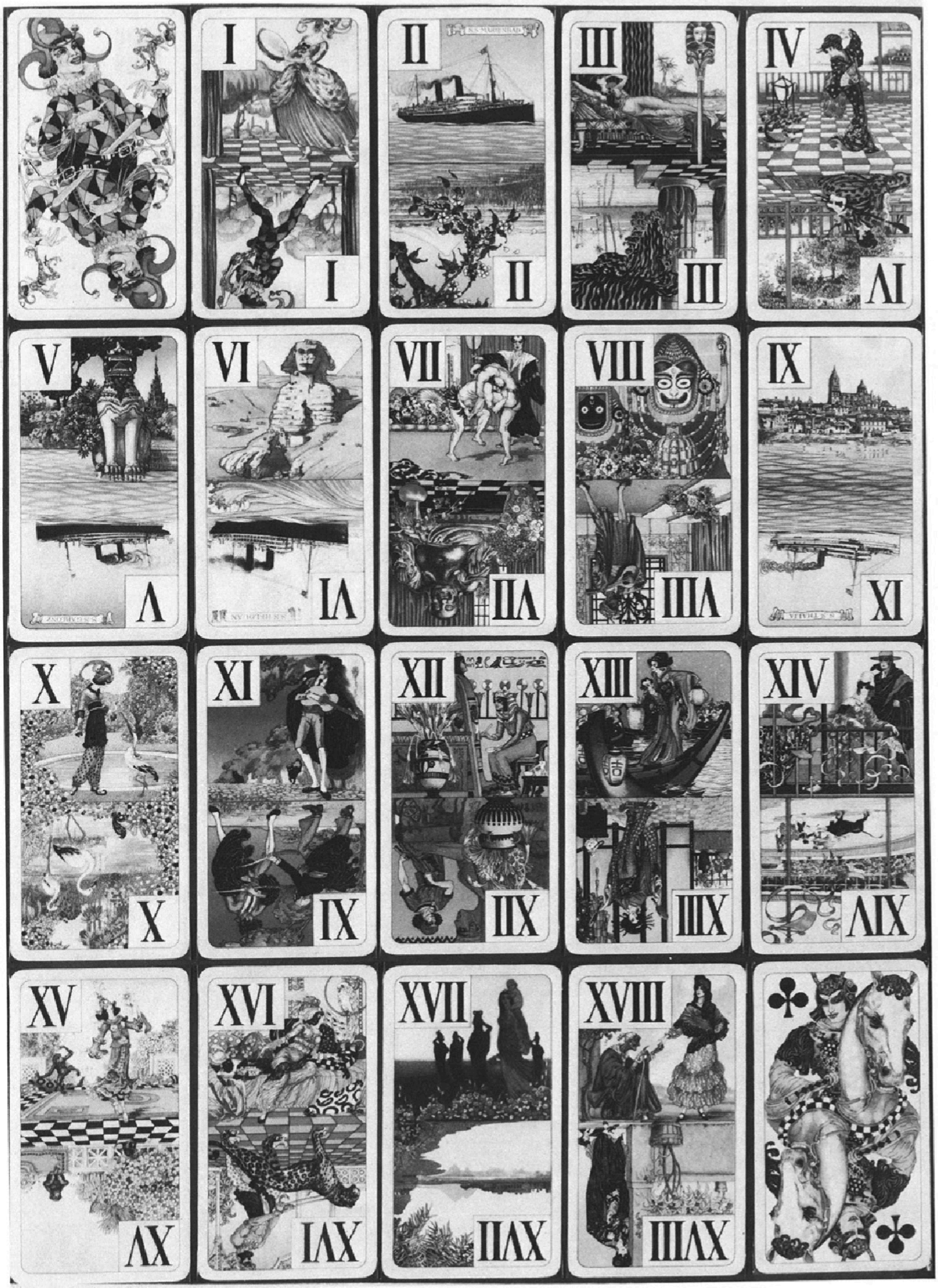
IIII
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX

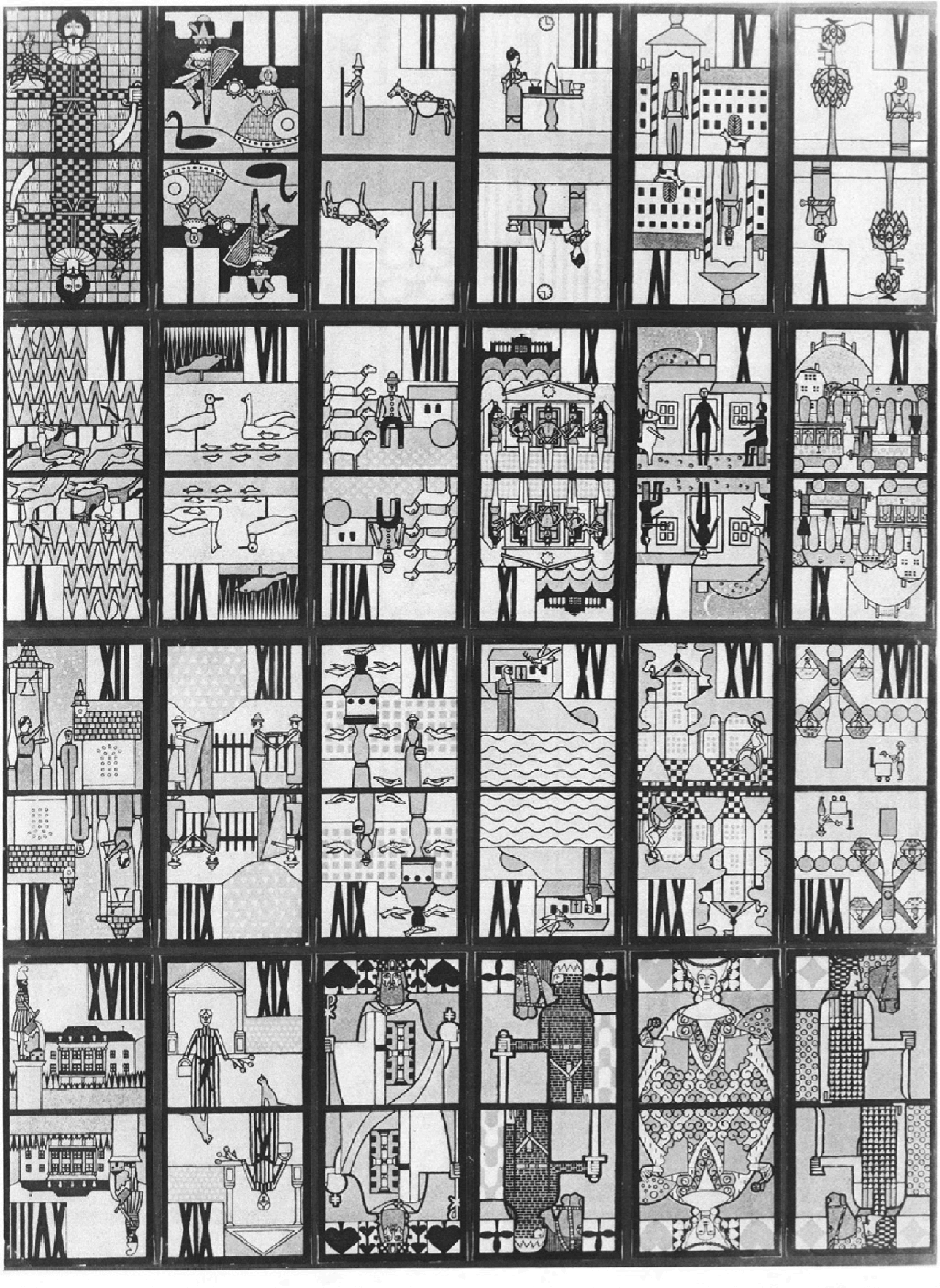
Habsburger Tarock No. 146 *By Ferd. Piatnik & Sohne, Vienna, circa 1900. The* atouts *are rendered in soft colors and depict a variety of scenes from foreign countries and different periods including rural scenes, outdoor events in the country and the desert, religious pictures and scenes of domestic life.*

Collection of the author


I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII

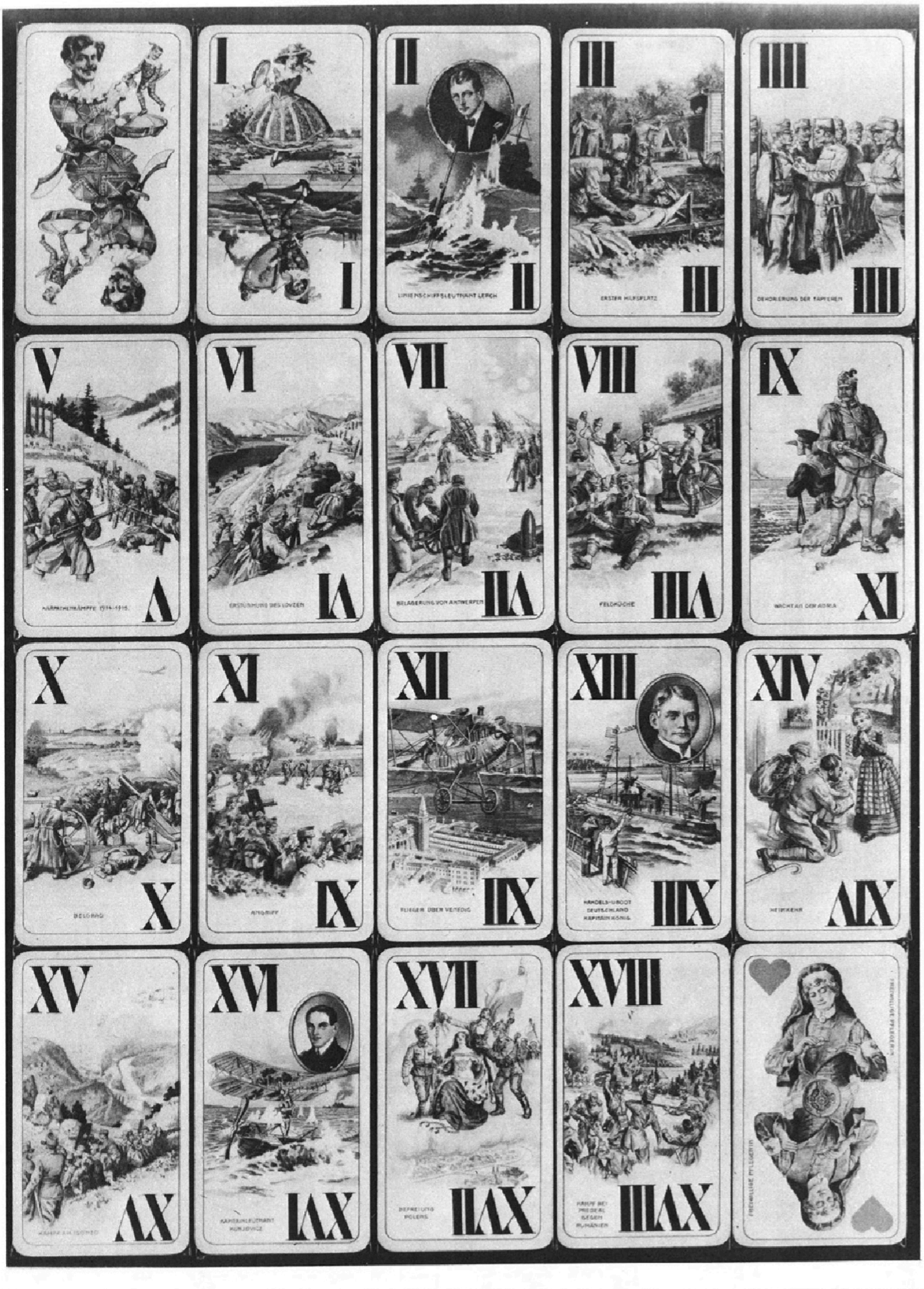
Exotic Tarock *From a fifty-four-card promotional pack made by S. D. Modiano, Trieste, circa 1900, for the Austrian-Lloyd Steamship Lines. The cards are richly colored; the* atouts *include, besides steamships, exotic scenes from ports of call. The courts are double-ended figures from Europe, the Middle East and Asia. This pack, expanded to seventy-eight cards, was reprinted in 1982 by S. D. Modiano.*

Collection of the author



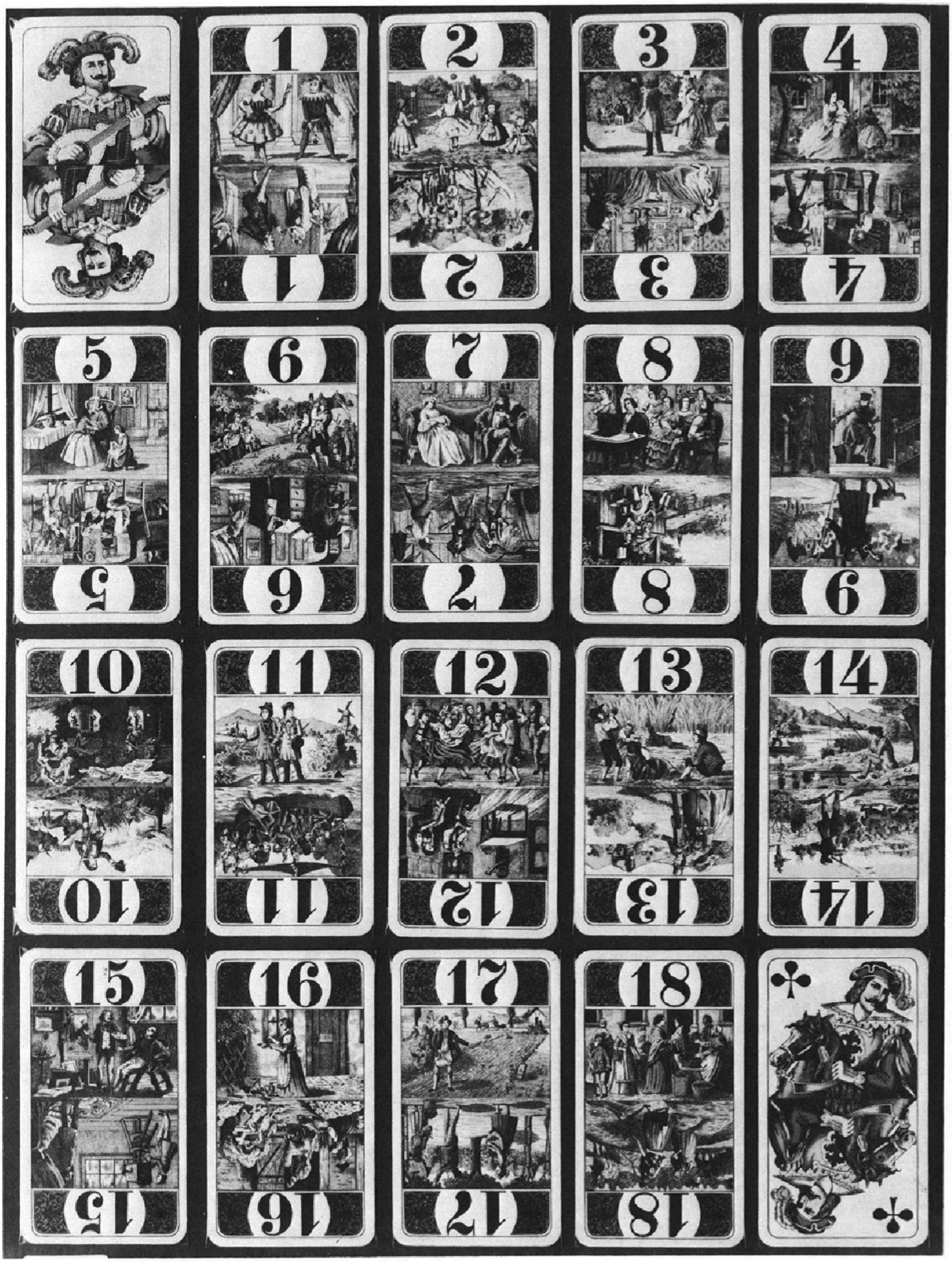
Ditha Moser Tarock *1972 reprint by Ferd. Piatnik & Sohne, Vienna, of a fifty-four-card tarock designed by Moser and published in 1906 by Berger, Vienna, for the benefit of a Viennese charity. Trumps are double-ended scenes of stiff little people, animals and houses. The court cards are painted almost in a stained-glass effect and picture Assyrians, knights, royalty and Egyptians.*

Collection of the author


I
II
LINIENSCHIFFSLEUTNANT LERCH
III
ERSTER HILFSPLATZ
IIII
DEKORIERUNG DER TAPFEREN
V
KARPATHENKÄMPFE 1914-1915
VI
VII
BELAGERUNG VON ANTWERPEN
VIII
FELDKÜCHE
IX
WACHT AN DER ADRIA
X
BELGRAD
XI
ANGRIFF
XII
FLIEGER ÜBER VENEDIG
XIII
HANDELS-UBOOT
DEUTSCHLAND
KAPITÄN KÖNIG
XIV
HEIMKEHR
XV
XVI
XVII
BEFREIUNG
POLENS
XVIII
FREIWILLIGE PFLEGERIN

Soldaten Tarock No. 217 *From a fifty-four-card pack by Ferd. Piatnik & Sohne, Vienna, issued in 1918. Trumps depict war scenes from World War I, except for Card I, which portrays the usual Columbine and Harlequin. Women in various social and charitable roles are shown on the queens, such as a Red Cross nurse on the queen of hearts. Soldiers and commissioned officers are depicted on the valets and jacks. Trump VII depicts the Siege of Antwerp, VIII Field kitchen, X Belgrade, XI Attack, XII Pilots over Venice, XIII German U-Boat Captain Vonig, XIV Homecoming, XVI Captain Lieutenant Konjovicz.*

Collection of the author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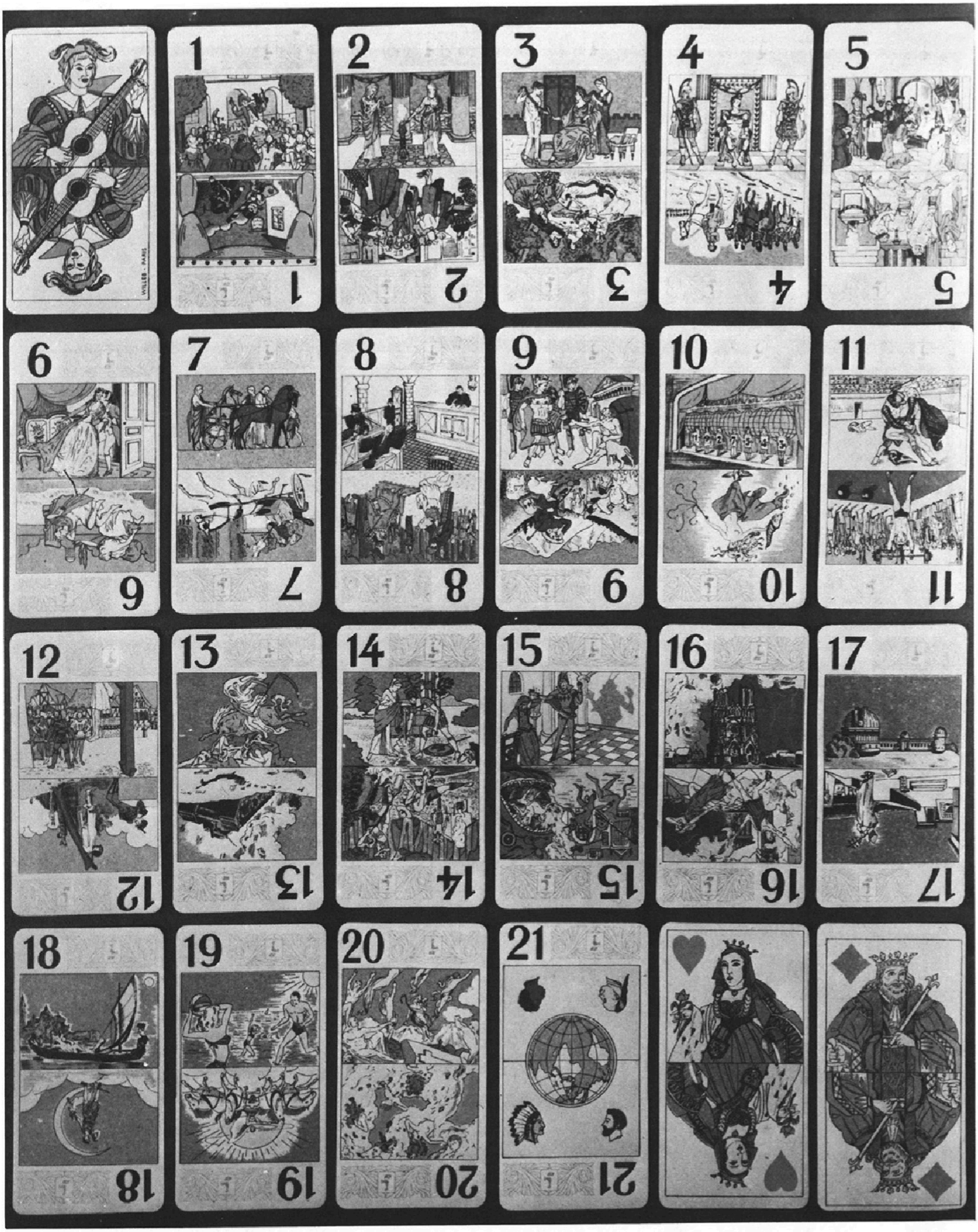
16
17
18

Piatnik Tarock *Deck of genre scenes by Ferd. Piatnik & Sohne. The atouts in this fifty-four-card pack are double-ended and the Arabic numbers appear in large size within ornate panels on both ends. The courts are unnamed historical figures.*


1
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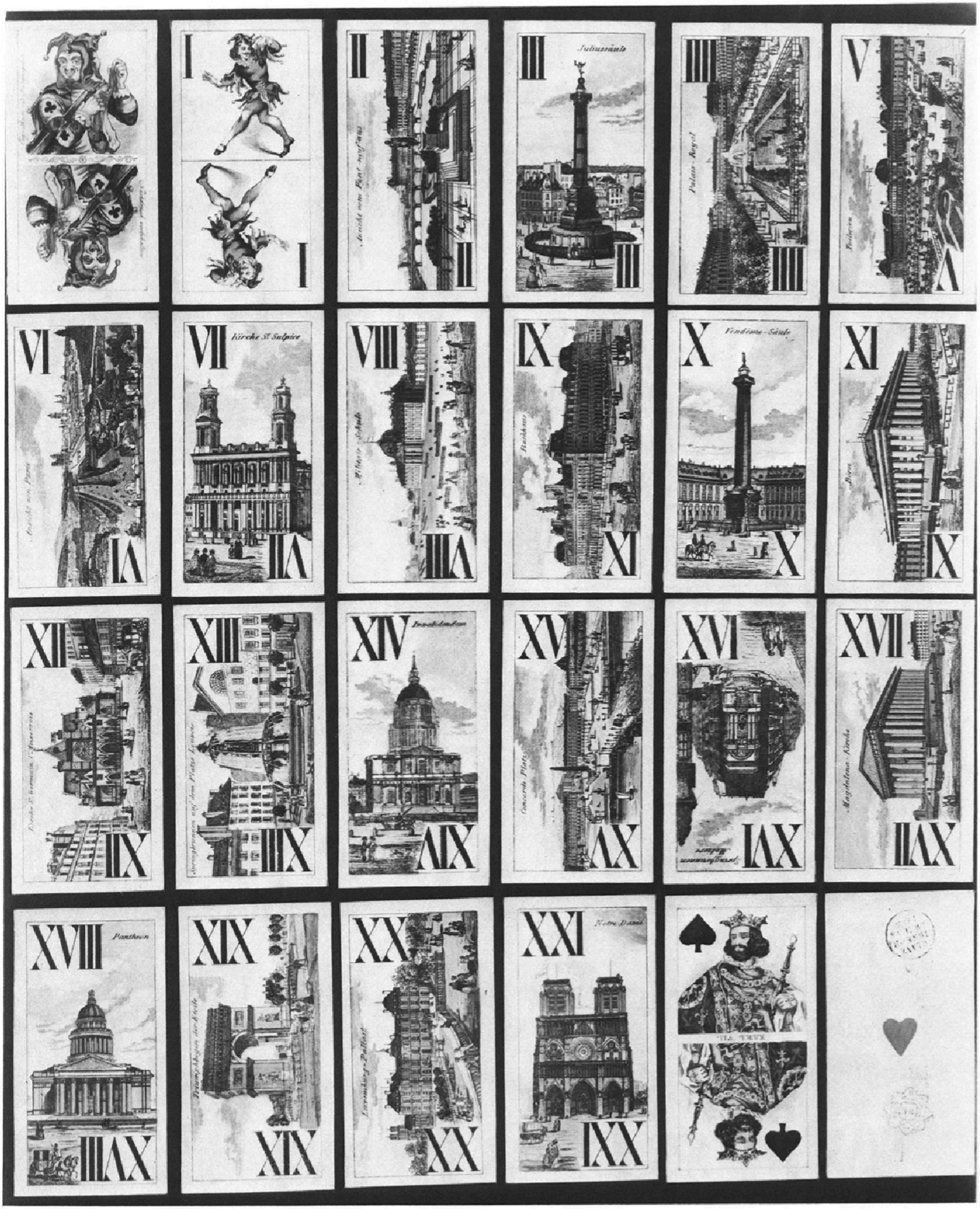
11
12
13
14
15
16
17
18
19
20
21
WILLEB - PARIS

Collection of Museo Fournier, Spain

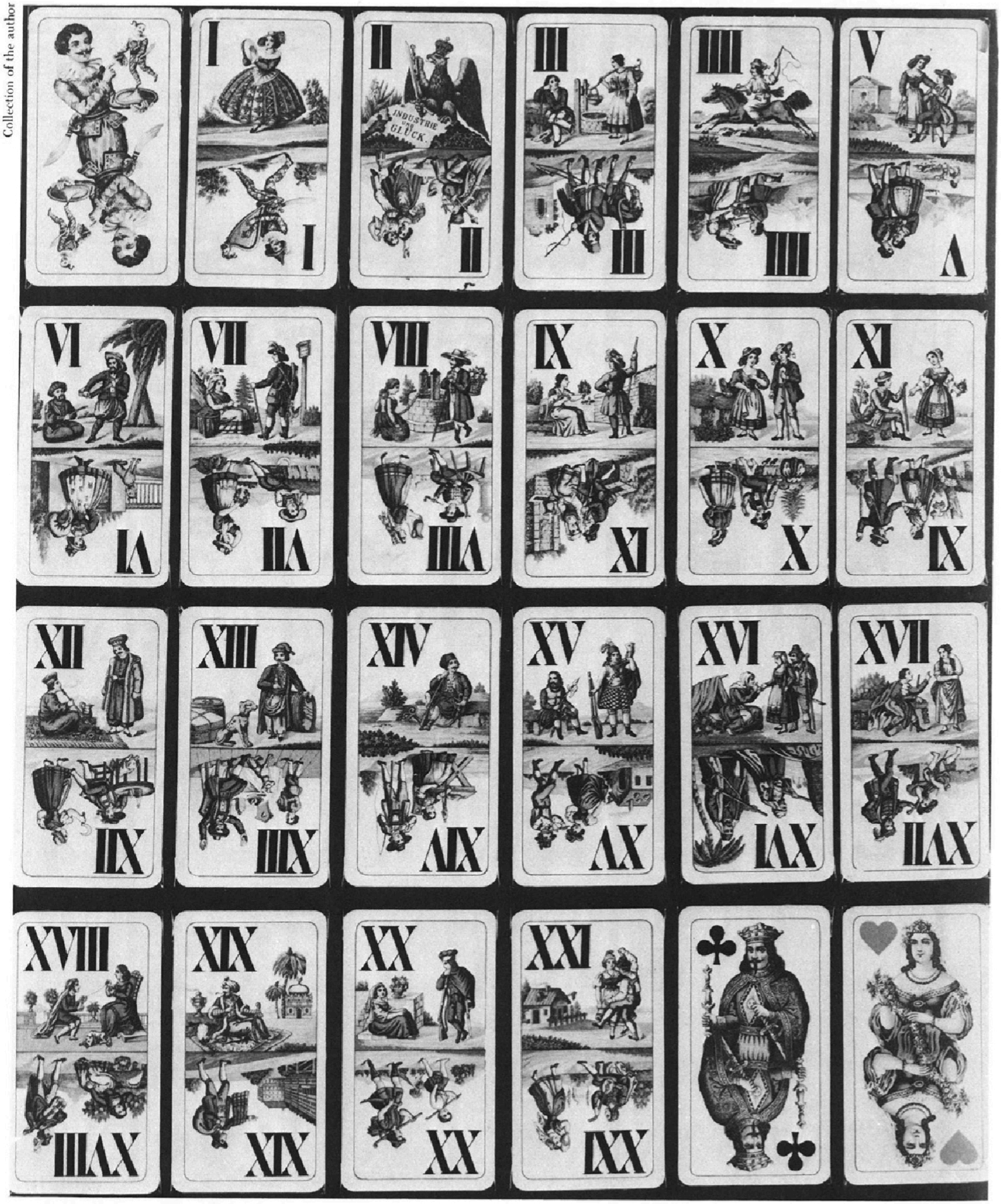
Willeb Tarock *Designed by Willeb, Paris, twentieth century. The double-ended trumps portray a variety of scenes including 1 street vendor and puppet show; 2 marketplace; 2, 3, 4, 5, 6 Roman and Greek mythology; 4 Napoleon's march during the Russian winter; 9 sheepherder; 13 tank warfare; 14 Boy Scout campout; 19 playing at the beach. Card 21 depicts a globe of the world and the figures in each corner represent a different race.*

Collection of the author


I
III
IIII
V
VI
VII
Kirche St. Sulpice
VIII
IX
X
Vendôme-Säule
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
Pantheon
XIX
XX
XXI
Notre Dame

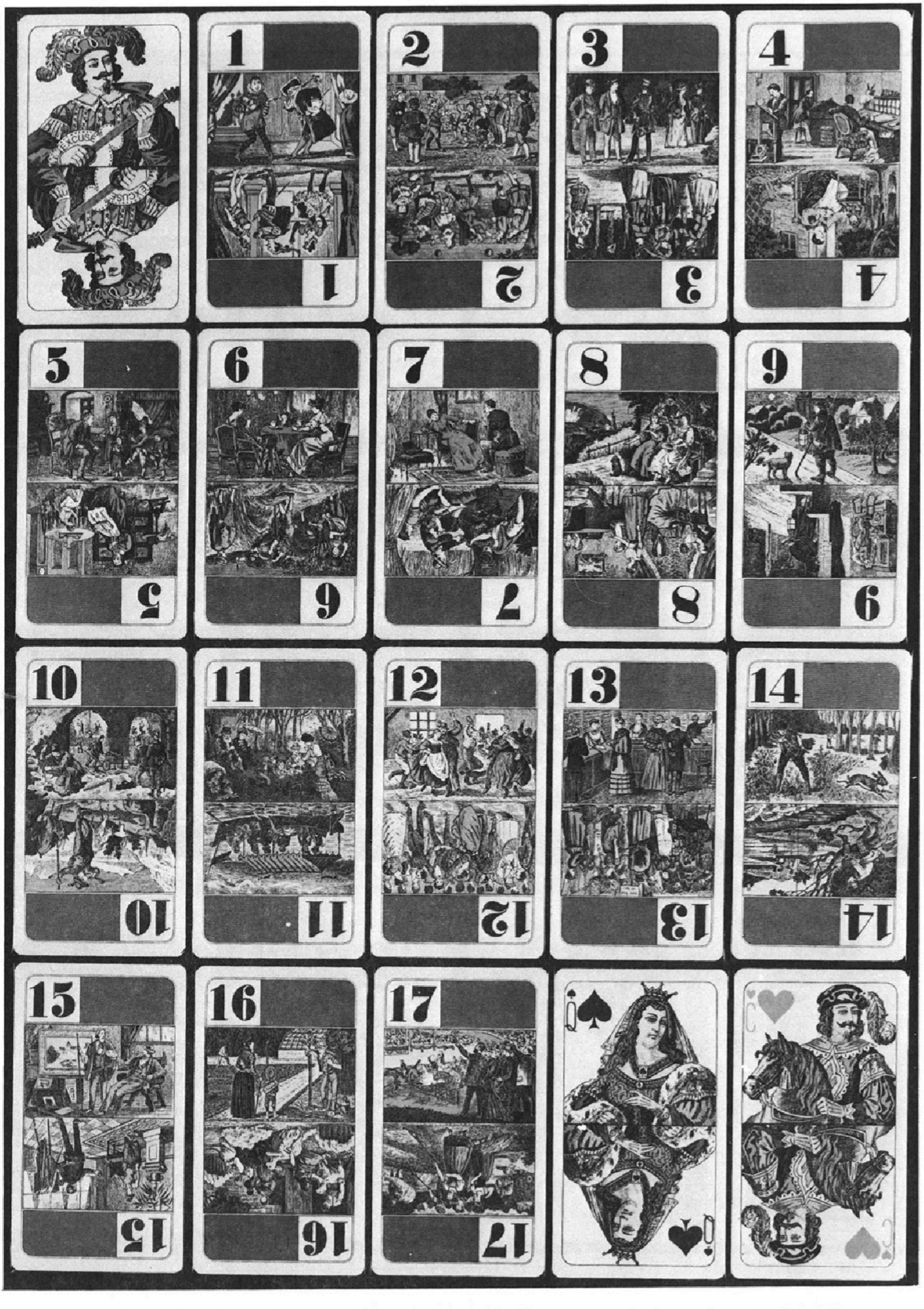
Paris Scenic Tarock *From a fifty-four-card pack by Josef Glanz, Vienna. The horizontal full-color scenes consist of Paris landmarks including IIII Palais-Royal, V Tuilerien, X Vendome-Saule, XVIII Pantheon, XIX Triumphbogen der Etoile and XXI Notre-Dame. Court cards are double-ended historical figures. Tax stamp on the ace of hearts is dated 1855.*

Collection of the author



Ladies Tarock No. 162 *From a fifty-four-card pack by Ferd. Piatnik & Sohne, Vienna; it is designated Ladies Tarock because the cards are slightly smaller in size than standard tarock cards. The atouts contain double-ended conventional scenes of rural life. The court cards are double-ended as shown by the king of clubs and queen of hearts.*

Collection of the author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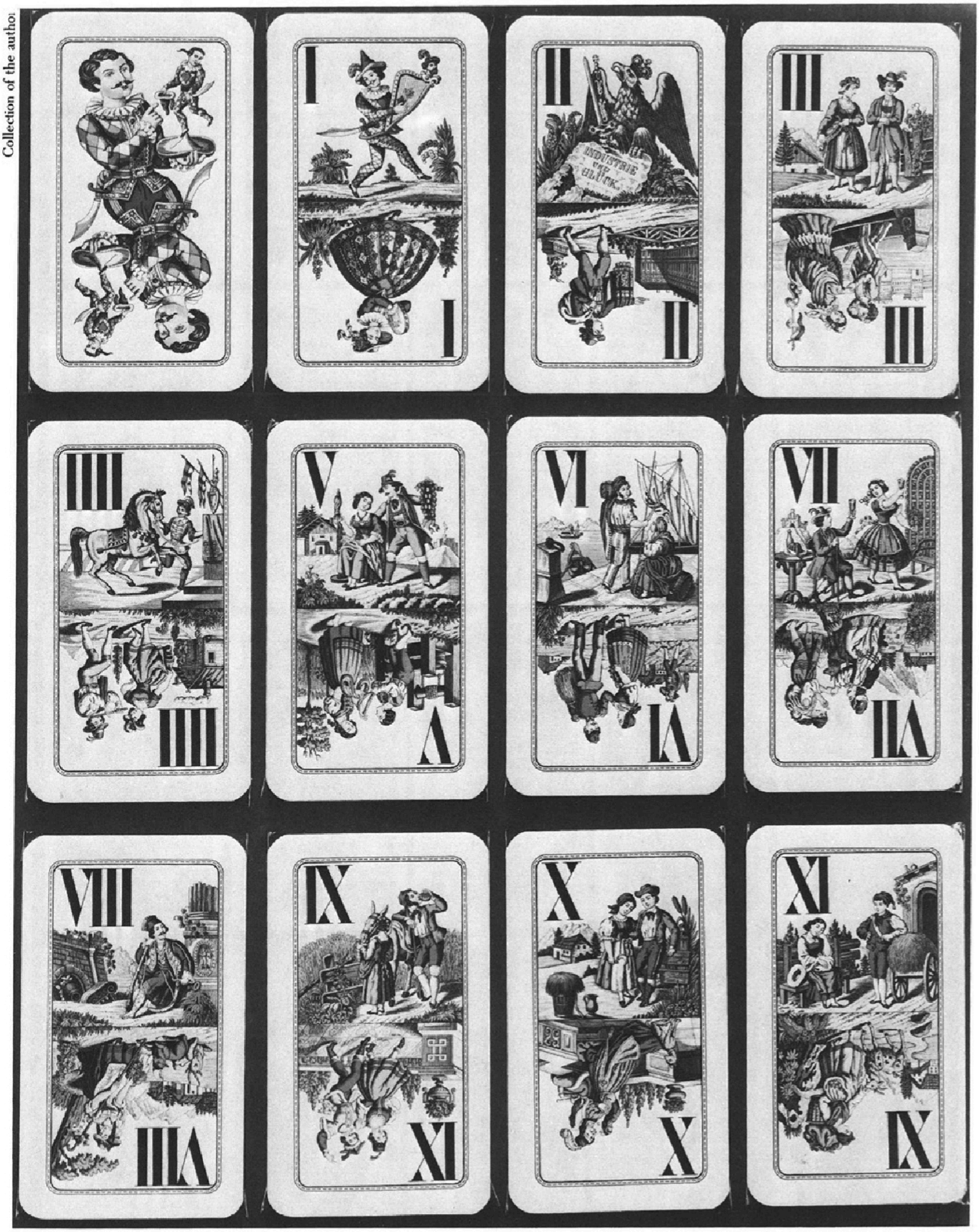
Tarotrump and Tarock No. 4 *By AG Muller & Cie, Switzerland. The trump cards depict double-ended folk scenes and contain double-ended Arabic numbers in the upper left and lower right squares.*

Collection of the autho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INDUSTRIE UND GLUCK.
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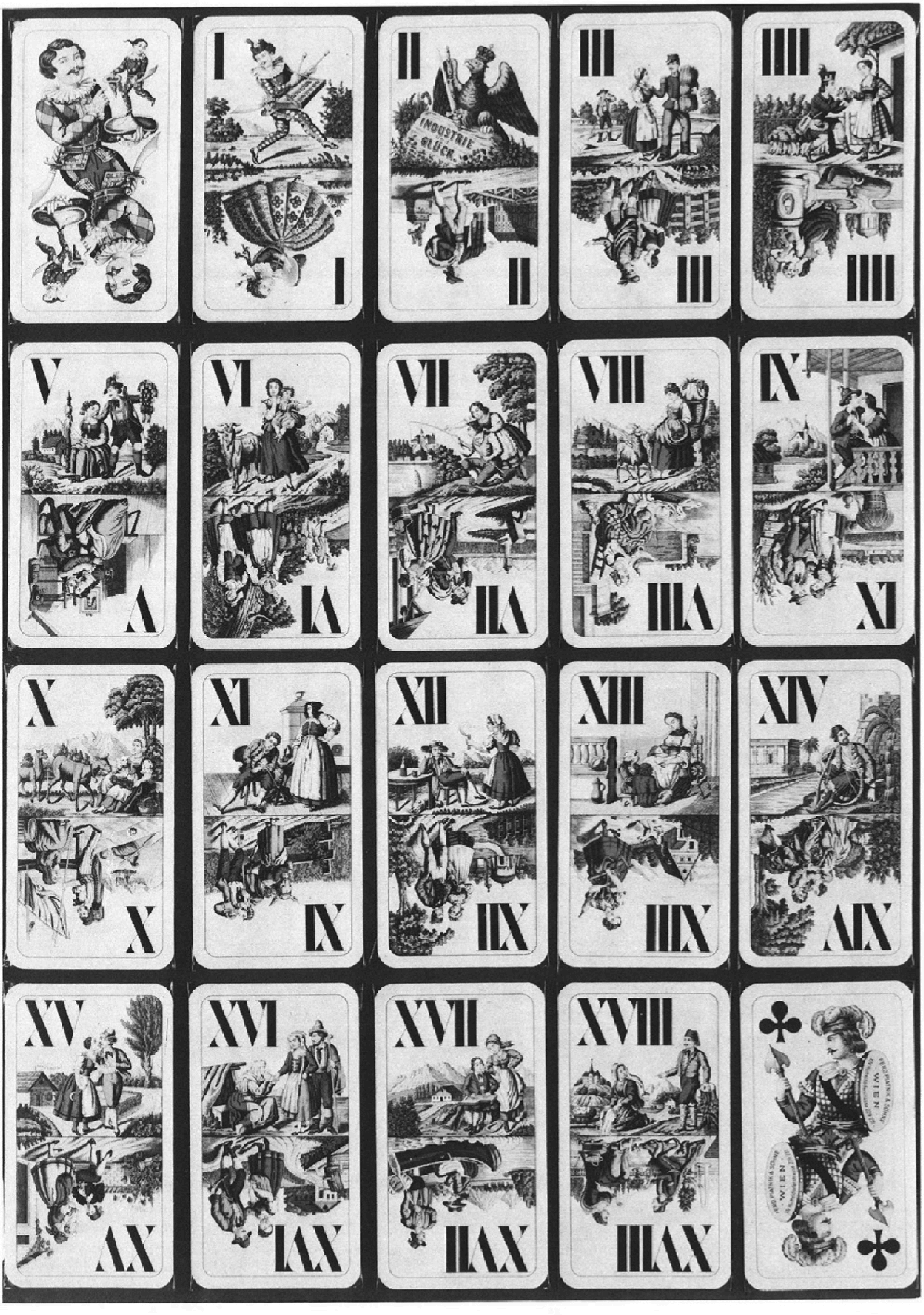
XI

Coffee House Tarock No. 9a *By Ferd. Piatnik & Sohne, Vienna. The double-ended scenes on these oversized cards depict genre folklore. Trump II contains the usual* "Industrie und Gluck."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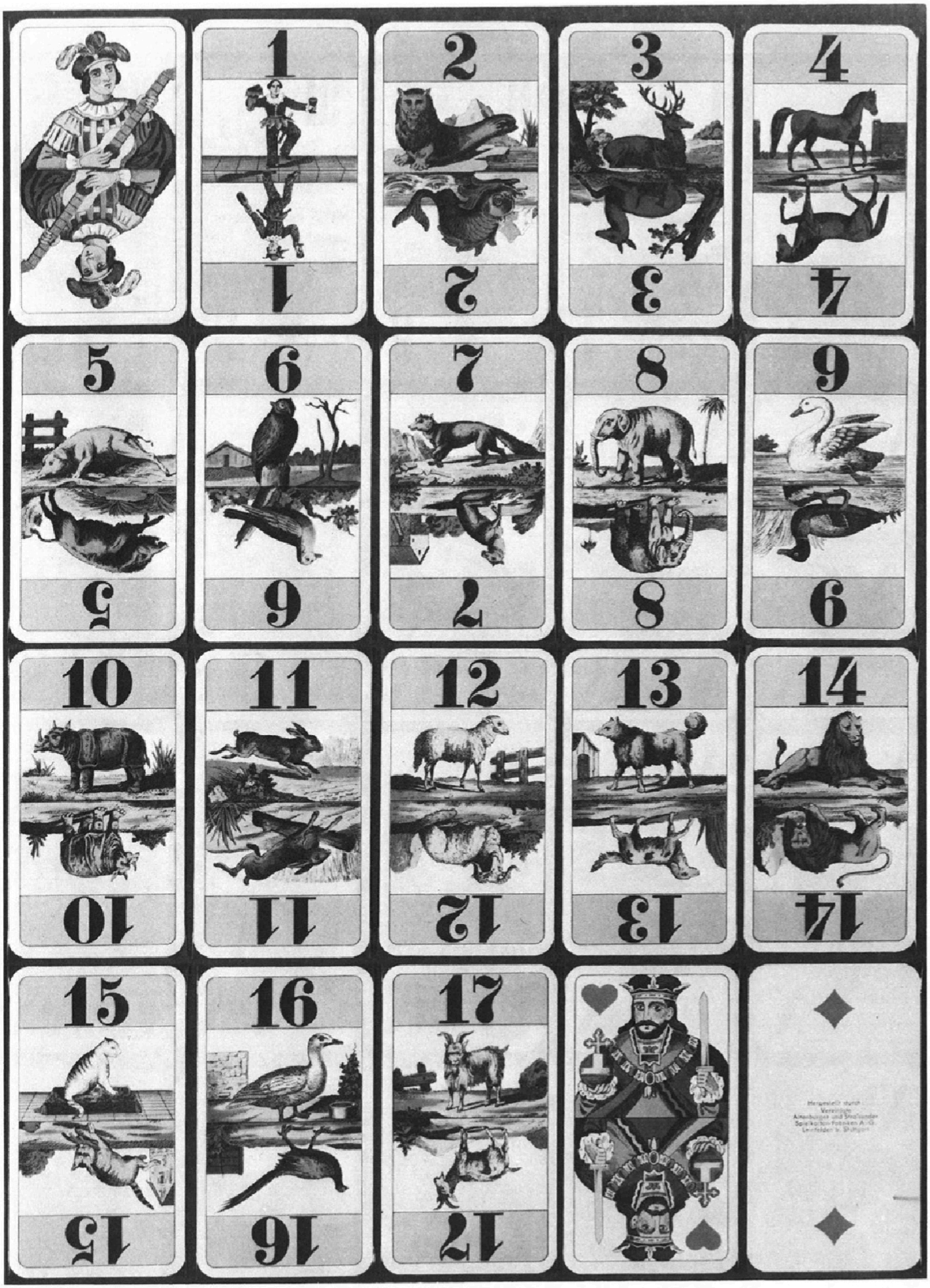
XVIII
FERD. PIATNIK & SÖHNE
WIEN

Collection of the author

Tarock No. 36a *By Ferd. Piatnik & Sohne, Vienna. This fifty-four-card tarock pack features folklore scenes of Austrian life. The jack of clubs has a double-ended page with the name Ferd. Piatnik & Sohne, Vienna.*


Collection of the author

Cego Pack *Modern version of a fifty-four-card Cego pack published by Altenburger und Stralsunder Spielkarten Fabriken A. G., Leinfelden. The seventy-eight-card Cego pack was used throughout Bavaria in the nineteenth century to play the game of Cego. Today the popular Cego deck comprises fifty-four cards—twenty-two trumps and thirty-two suited cards. The twenty-two double-ended trumps, except The Fool, are numbered in Arabic numerals and generally depict animals, as shown in the illustration, genre or nineteenth-century rural scenes of persons at work or play. The thirty-two suited cards contain eight cards per suit—four court cards (king, queen, knight and valet) and four numeral cards. The numeral or pip cards use French suit signs and comprise ten, nine, eight and seven in the black suits of spades and clubs. The red suits of hearts and diamonds each contain four, three, two and ace.*

XV

INTERPRETING TAROT CARDS

TAROT IN ITS PURE FORM is a universal language that crosses all barriers. Persons of different backgrounds who do not speak or read the same language can communicate through tarot symbolism. Numerous varieties of tarot packs have developed during the past five centuries, with slight variations in the symbolism of the twenty-two Major Arcana cards. Some packs, such as the Visconti-Sforza, do not have titles or numbers on the Major Arcana cards; others may contain titles in one or more languages, plus Arabic and/or Roman numerals and occasionally Hebrew letters. The following section summarizes the general symbolism found on each of the twenty-two Major Arcana and the divinatory and reverse meanings.

THE TWENTY-TWO MAJOR ARCANA CARDS

The Fool A young man carries a staff and bundle upon his shoulder. He walks with the aid of a stick at the edge of a precipice while a dog tears at his tight-fitting trouser leg. In the Rider-Waite pack the boy holds a rose instead of a walking stick and the dog plays nearby. The 1JJ tarot pack depicts The Fool as a gaily dressed jester in conical foolscap with ornamental pompons. His cap, shirt, pants, leggings and shoes are divided into two colors—red and blue—signifying extravagance. In some Italian tarot packs The Fool holds a butterfly net and a butterfly hovers nearby. In most tarot packs The Fool wears a hat, sometimes a conical cap, but in the Visconti-Sforza *tarocchi* he has seven feathers protruding from his hair. The Tarocchi of Mantegna shows a beggar leaning on a crooked staff while two dogs bark at his feet. The Etteilla tarot designs usually show The Fool blindfolded or with his hands cupped over his eyes. In most tarot packs The Fool uses a stick to carry his possessions as he strides toward the right of the card and into the future. By contrast, The Hermit uses his stick for support while he searches to the left suggesting the past; The Empress and The Emperor use their sticks or scepters topped with an imperial orb to defend and maintain the position and possessions they have attained through conquest or inheritance. In the Egyptian-type tarots an alligator replaces the dog. The Gringonneur tarot depicts The Fool surrounded by four young boys.

DIVINATORY MEANINGS: Beginning of an adventure. Enthusiasm. Initiative. New opportunities beckon. Unlimited possibilities. Pleasure. Passion. Craze. Rashness. Frenzy. Obsession. Mania. Folly. Thoughtlessness. Extravagance. Lack of discipline. Immaturity. Foolishness. Irrationality. Insecurity. Frivolity. Inconsiderateness. Delirium. Spontaneity. Levity. Exhibitionism. Unrestrained excess. Ridiculous expenditure or act. Carelessness in promises. Inattentiveness to important details. Infatuation. Indiscretion. Tendency to start a project without carefully considering all the details. Reluctance to listen to advice from other people.

REVERSE MEANINGS: Faulty choice or a bad decision. Indecision. Apathy. Hesitation. Failure to diligently proceed. Ignoring opportunities.

I The Magician A man seated at a table wears a hat with a double nimbus in the form of the eternal figure eight and the cosmic lemniscate. In his left hand is a rod, the sign of one of the four suits, pointing to the heavens, while his other hand points downward toward the earth. This suggests that emanations from heaven may be put to use on earth by those persons who are aware of the wonders surrounding them. On the table are placed examples of the remaining suit signs: a sword, a cup and coins. In the Pierpont Morgan–Bergamo Visconti-Sforza *tarocchi* pack the objects on the table include small loaves of bread and a large white dish. In some Italian tarots The Magician holds a cup in his hand and the table has cobbler's tools. Egyptian tarots depict The Magician with a golden band around his forehead.

DIVINATORY MEANINGS: Originality. Creativity. Free will. Ability to utilize one's capabilities in order to accomplish a task. Imagination. Self-reliance. Spontaneity. Skill. Willpower. Self-confidence. Dexterity. Ingenuity. Flexibility. Craft. Guile. Masterfulness. Self-control. Trickery. Deception. Sleight of hand. Bewilderment. Unity of thought and emotion. Ability to choose one's own actions. Determination to see a task through to completion. Capability to influence other people.

REVERSE MEANINGS: Weakness of will. Ineptitude. Insecurity. Disquiet. Delay. Lack of imagination. The use of one's skills for destructive ends. Willpower applied to evil ends.

II The Popess or The High Priestess A woman clothed in impressive robes is seated on a throne with a high veil or canopy between two pillars and with a double wimple behind her head. In some packs the pillars bear the inscription on the left *B* or *Boaz* and on the right *J* or *Jachin*. The Popess wears a crown similar to the papal crown with two or three diadems and sometimes topped by a lunar crescent, while in her lap rests the Torah or book of infinite wisdom. This figure has been associated with the legend of the female Pope Joan. Egyptian tarots show The Popess veiled. In minchiate packs she holds a globe and a scepter. Eighteenth-century tarot packs in southern France substituted Juno or Junon for The Female Pope or The Popess. In the 1JJ pack a peacock appears in the background. The Popess is sometimes shown with a masculine face. She represents the self-motivated, intellectual person with perception and understanding.

DIVINATORY MEANINGS: Wisdom. Sound judgment. Serene knowledge. Common sense. Learning. Serenity. Objectivity. Penetration. Education. Foresight. Intuition. Comprehension. Perception. Self-reliance. Hidden emotion. Purity. Virtue. Apparent emotionlessness. Inability to share. Lack of patience. Spinster. Platonic relationships. Avoids emotional entanglements. Occasionally talks too much. Practical. Teacher.

REVERSE MEANINGS: Ignorance. Shortsightedness. Lack of understanding. Selfishness. Acceptance of superficial knowledge. Improper judgment. Shallowness. Conceit.

III The Empress The female figure of the crowned, winged Empress sits on a throne and holds the symbol of power in her hand—a scepter with a globe at the end topped with the imperial orb. The Empress frequently is shown holding a shield in her right hand decorated with an eagle. In some packs she appears outdoors and is surrounded by the beauties of nature. Many packs show her left foot or both feet resting on a crescent. Instead of being crowned, or in addition to it, she is surrounded by a diadem of stars. The Empress is a forceful, strong-willed person whose marriage to The Emperor completes the dual sign of authority.

DIVINATORY MEANINGS: Feminine progress. Action. Natural energy. Development. Fruitfulness. Fertility. Attainment. Accomplishment. Interest in day-to-day details. Mother. Sister. Wife. Marriage. Children. Feminine influence. Material wealth. Evolution. Female guile. Harassment. Spendthrift. Capable of motivating others. A leader. Makes decisions founded upon all the facts at hand. The motivator of a successful partner or husband. Businesswoman. Level-headed. Practical. Decisive. Intuitive.

REVERSE MEANINGS: Vacillation. Inaction. Lack of interest. Lack of concentration. Indecision. Delay in accomplishment or progress. Anxiety. Frittering away of resources. Loss of material possessions. Seduction. Infertility. Infidelity. Fickle love. Vanity.

IIII The Emperor A bearded, mature male figure sits on a throne; he is dressed in regal robes and sometimes wears a pointed crown shaped like a coal scuttle. The Emperor holds the symbol of power in his hand and usually alongside him is a shield decorated with the imperial eagle, the design derived from the heraldic device first appearing on the fifteenth-century Pierpont Morgan–Bergamo Visconti-Sforza *tarocchi* pack. Sometimes his throne is a cubical stone and The Emperor appears in full armor. The figure of The Emperor is a strong-willed man of accomplishment and power.

DIVINATORY MEANINGS: Worldly power. Accomplishment. Confidence. Wealth. Stability. Authority. Indomitable spirit. Leadership. Maturity. War-making tendencies. A go-getter. Paternity. Father. Brother. Husband. Male influence. Direct pressure. Conviction. Domination of intelligence and reason over emotion and passion. Strength. Patriarchal figure. Attainment of goals. Achievement. Desire to increase domination in every direction. Strong masculine development. Worthy of exercising authority. A capable person who is knowledgeable and competent. Willing to listen to counsel.

REVERSE MEANINGS: Immaturity. Ineffectiveness. Lack of strength. Indecision. Inability to make progress. Weak character. Feebleness. Failure to control petty emotions.

V The Pope or The Hierophant A man of great stature and wisdom sits upon a throne, usually on a raised platform between two pillars. He wears a triple crown and holds a scepter topped with a triple cross. He is clothed in heavy robes. In many packs two figures kneel in reverent attitude near his feet and receive his benediction. This card is also sometimes called Jupiter. It expresses instruction and it is usually associated with some religious meaning or accepted practice and custom.

DIVINATORY MEANINGS: Ritualism. Ceremonies. Mercy. Humilities. Kindness. Goodness. Forgiveness. Inspiration. Alliance. Compassion. Servitude. Inactivity. Lack of conviction. Timidity. Overt reserve. Captivity to one's own ideas. Tendency to cling to former ideas and principles even if outdated. A person to whom one has recourse. Conformity. A religious or spiritual leader. At times this person is unable to adapt to new circumstances and changing conditions. A person with a sense of historical importance.

REVERSE MEANINGS: Foolish exercise of generosity. Overkindness. Repeated errors. Susceptibility. Impotence. Vulnerability. Frailty. Unorthodoxy. Renunciation. Unconventionality.

VI The Lovers A sun or flaming cherub appears in the sky above two figures, a man and woman, often both naked. Sometimes there are three figures, a young man in the middle torn with indecision between two females representing good and evil. In some packs the figures stand in a flowering garden before a stone wall and Cupid is blindfolded. Nearby is a tree bearing fruits and entwined by a serpent. This card is also known as Marriage and in the Cary-Yale Visconti-Sforza *tarocchi* pack it depicts a marriage ceremony. Several packs indicate the figures are Adam and Eve. This card expresses interaction between people, perhaps the result of some unexpected event or meeting. Mainly, this is a card of choice and friendship.

DIVINATORY MEANINGS: Love. Beauty. Perfection. Harmony. Unanimity. Trials overcome. Confidence. Trust. Honor. Possibly the beginning of a romance. Infatuation. Deep feeling. Development. Optimism. Oblivious to possible consequences. Letting oneself go. Freedom of emotion. The necessity of testing or subjecting to trial. Struggle between sacred and profane love. Putting to the proof. Examining. Yearning. Tempting. Possible predicaments. A person deeply involved in the emotions and problems of a friend or relative. A meaningful affair.

REVERSE MEANINGS: Failure to meet the test. Unreliability. Separation. Frustration in love and marriage. Interference by others. Fickleness. Untrustworthiness. Unwise plans.

VII The Chariot A warrior or princess stands in a chariot drawn by either two horses or sphinxes, one black and one white and sometimes without bridle or reins. Usually the chariot or wagon has a canopy hung from four pillars and the standing figure often carries a rod or scepter. Sometimes the warrior is bare-chested while in other packs he is dressed in full armor with a metal breastplate ornamented with pauldrons and shoulder plates decorated with lunar crescents or facial profiles looking upward. In older tarot decks the initials of the designer of the pack frequently appear on the front of the chariot. This card symbolizes adversity that can be overcome and the accomplishments that can be realized when effort and physical resources are brought into harmony and strong direction.

DIVINATORY MEANINGS: Fortitude. Perseverance. Major effort. Possible voyage or journey. Escape. Rushing to decision. Riding the crest of success or popularity. Perplexity. Trouble. Adversity, possibly already overcome. Conflicting influence. Turmoil. Vengeance. Need for supervision. Need for attention to details. Urgency to gain control of one's emotions. This card suggests that one can achieve greatness when physical and mental powers are maintained in balance.

REVERSE MEANINGS: To be unsuccessful. Defeat. Failure. At the last minute to lose something otherwise within your grasp. Sudden collapse of plans. Conquered. Overwhelmed. Failure to face reality.

VIII Justice The figure of Justice is a woman, sometimes blindfolded, who is seated and vested in the robes of a judge. In many packs she holds in her left hand the scales of justice and in her right hand the upraised, double-edged sword of justice. The female figure seems to easily hold the heavy sword because it is supported by all that is good and righteous. Sometimes Justice is crowned; other times she has long, flowing hair, occasionally topped with a garland of flowers. In the Tarocchi of Mantegna pack the figure of Justice is depicted standing, while in many packs she is seated on a raised throne.

DIVINATORY MEANINGS: Fairness. Reasonableness. Justice. Proper balance. Harmony. Balanced conduct. Equity. Righteousness. Virtue. Honor. Virginity. Just reward. Sincere desire. Good intentions. Well-meaning actions. Firmness of character. Advice. Self-satisfaction. The eventual outcome, whether favorable or unfavorable, will truly be fair for the person concerned. Equilibrium. Poise. Impartiality. Capability of perceiving temptation and avoiding evil. This card suggests a person who responds favorably to the good nature of others. A considerate person.

REVERSE MEANINGS: Bias. False accusations. Bigotry. Severity in judgment. Intolerance. Unfairness. Abuse.

VIIII The Hermit The aged, bearded figure of The Hermit is dressed in long robes and usually carries a lamp, lit with a candle or star, in one hand and a staff in the other. He is often robed in a monk's habit and cowl and occasionally leans heavily upon his staff or crutches. Some cards show a pointed hood pulled over his head; other packs show his hood resting on his bent shoulders while his head leans forward. In Mitelli's *tarocchino* pack The Hermit appears as a beggar with a basket slung across his shoulder. In the Egyptian tarots The Hermit holds a lamp in front of his rectangular cape. Generally, The Hermit faces to the left of the card, or is shown in profile toward his left, as he perceives the past. Sometimes a serpent lies at his feet. This card is also known as The Old Man, The Aged Man, The Poor Man, The Beggar and The Aged Man on Crutches. The Hermit suggests a quiet, withdrawn person, intent upon self-reflection and meditation.

DIVINATORY MEANINGS: Counsel. Knowledge. Solicitude. Inner strength. Self-illumination. Prudence. Discretion. Caution. Vigilance. Patience. Circumspection. Self-denial. Withdrawal. Under certain circumstances this card also represents recession and regression. Desertion. Annulment. Insincerity. Expressionless. A loner or person incapable of interaction with another person. Misleading. Misguided. Tendency to withhold emotion. Fearful of discovery. Failure to face facts. Possessor of secrets. Complacency. Unutilized knowledge.

REVERSE MEANINGS: Imprudence. Hastiness. Rashness. Prematurity. Foolish acts. Incorrect advice. Failure resulting from inactivity. Overprudence resulting in unnecessary delay. Immaturity. Excessive isolation.

X The Wheel of Fortune Seated on the top of a large wheel is either a sphinx or a winged crowned animal holding a sword. On the left side of the wheel is a descending figure with a human face and lionlike tail, while another figure rises on the right; probably the figures are meant to represent Anubis and Typhon, the principles of good and evil. Sometimes the ascending figure clings to the rim of the wheel with its claws. In the Visconti-Sforza and 1JJ packs the wheel turns in a clockwise direction, whereas in the Tarot of Marseilles and Rider-Waite packs the wheel revolves in a counterclockwise direction. Sometimes a fourth figure appears in the center of the wheel or beneath it, as in the Visconti-Sforza *tarocchi* packs. Depending upon the pack, the figures on the wheel vary from allegorical beasts to humans with animal extremities such as ass's ears and a tail. In a recent Etteilla pack The Wheel of Fortune is an unbroken chain, and in an older Etteilla version a blindfolded woman stands on the wheel. The spokes of the wheel usually number from six to eight and occasionally the wheel bears the inscription "Taro." Waite represents Typhon in his serpent form and includes four living creatures in the corners of the card. The wheel is a never-ending and forever-changing field of motion in which all manner of experiences, events, opportunities and future possibilities rise and fall in terms of dual opportunities such as birth and death, good and evil, abundance and poverty, hope and despair.

DIVINATORY MEANINGS: Destiny. Fortune. Fate. Outcome. Felicity. Godsend. Special gain or unusual loss. Culmination. Conclusion. Result. Approaching the end of a problem. The influences affecting the outcome of a problem. Inevitability. Unexpected events may occur. The entire sequence of the wheel suggests the course of things from beginning to end. Advancement for better or worse. Progress. Good or bad luck depending upon other nearby cards.

REVERSE MEANINGS: Failure. Ill luck. Broken sequence. Unexpected bad fate. Interruption or inconsistency due to unexpected events. Outside influences not contemplated.

XI Strength A woman exerts little effort to close or open the jaws of a lion (there is much controversy as to what the figure is really doing). Sometimes a man representing Hercules appears in place of the woman. In some packs Strength wears a crown or hat in the form of a lemniscate. The seemingly effortless strength of the figure suggests that much can be accomplished by the combined application of mental and physical effort.

DIVINATORY MEANINGS: Control over a situation. Strength. Courage. Fortitude. Conviction. Energy. Determination. Resolution. Defiance. Action. Awareness of temptations and the mental and physical abilities to overcome them. Confidence. Innate ability. Zeal. Fervor. Physical strength. Matter over mind and, alternatively, mind over matter, depending upon the circumstances. Accomplishment. Attainment at considerable peril. Conquest. Hidden forces at work are challenged. Heroism. Virility. Strength to endure in spite of all obstacles.

REVERSE MEANINGS: Weakness. Pettiness. Impotence. Sickness. Tyranny. Lack of faith. Abuse of power. Succumbing to temptation. Indifference.

XII The Hanged Man A man hangs upside down, usually tied by his left ankle to a horizontal beam or gibbet supported by two tree trunks, often branchless and leafless; his other leg is usually bent at the knee so as to form a triangle. The hands of this figure are often behind his back, so that his arms form another triangle, and other times they hold two sacks of coins. The figure usually seems relaxed and occasionally smiles; the face has no expression of pain. In Tarot Classic the figure is shown hanging from both ankles, and in a few packs the figure is hanging by his neck. On rare occasion, this figure is shown standing on one foot —Court de Gebelin thought the design represented Prudence cautiously reaching out for a place to put the other foot. The rectangular border depicted in this card is replaced in The World card by an oval. Interestingly, in some tarot packs the hanging figure with crossed right leg and hands behind his back is changed to an upright figure in The World card who stands with left leg crossed and arms apart; thus the Major Arcana card is altered pictorially and numerically from 12 to 21.

DIVINATORY MEANINGS: Life in suspension. Transition. Change. Reversal of the mind and one's way of life. In a passive sense, apathy and dullness. Boredom. Abandonment. Renunciation. The changing of life's forces. Events of an uncertain nature. The period of respite between significant events. Sacrifice. Repentance. Readjustment. Efforts may have to be undertaken toward the success of a goal, which still may not be attained. Regeneration. Improvement. Rebirth. The approach of new life forces. This is the time to condition oneself for new experiences. Surrender. Lack of progress. Oversacrifice. An unappreciated person.

REVERSE MEANINGS: Lack of sacrifice. Unwillingness to make the necessary effort. Failure to give of one's self. Preoccupation with the ego. False prophecy. Useless sacrifice.

XIII Death The figure of an animated skeleton either stands in a field or rides a horse and mows down with a scythe the heads, hands and feet of various people, which remain in attitudes of movement. In some packs the decapitated heads include the Pope, a cardinal, a man and a woman. Several packs show the figure of Death in an incomplete state of decomposition with skin covering some part of the bones. In the Etteilla pack he wears a shroud, and in the Pierpont Morgan–Bergamo Visconti-Sforza deck, the card of Death is shown with white shrouds around his head and holding a large bow. In some packs this card resembles the medieval *Danse Macabre*. Sometimes Death has cut off his own foot with the scythe, as shown in the Tarot of Marseilles pack. When the figure of Death faces to the left he represents past change; when he faces to the right he suggests the future and approaching events yet unfulfilled. Frequently the title Death is omitted from the card.

DIVINATORY MEANINGS: Transformation. Clearing away the old to make way for the new. Risk for renewal. Unexpected change. Loss. Failure. Alteration. Abrupt change of the old self, though not necessarily physical death. The ending of a familiar situation or friendship. Loss of income or financial security. Beginning of a new era. Illness, possibly even death. Streak of bad luck. A loan that will not be repaid.

REVERSE MEANINGS: Stagnation. Immobility. Slow changes. Partial change. Inertia. Narrowly avoiding serious accident.

XIIII Temperance A young female figure, usually winged and wearing a long gown, continuously pours measured water from one urn to another, but no water is lost through spilling. Frequently the figure of Temperance is shown with one foot on earth and the other in water. In the Egyptian tarots the figure appears to be male. The mixing and transference of the liquid suggests a uniting of abilities and forces coupled with self-control, patience, supervision and consistency.

DIVINATORY MEANINGS: Moderation. Temperance. Patience. That which can be accomplished through self-control and frugality. Accommodation. Harmony. The mixing or bringing together into perfect union. Management. Compatibility. Good impression. Fusion. Adjustment. Good influence. Fortunate omen. Consolidation. Successful combination. Ability to recognize and utilize the material and intellectual manifestations available to oneself. Possibly a person without excessive tendencies. Well-liked. Highly regarded. Mother image. Father image. Worldly image. Exudes confidence and placidity. Possibly too temperate and moderate to achieve a goal presently out of reach.

REVERSE MEANINGS: Discord. Disunion. Conflict of interest. Hostility. Inability to work with others. Difficulty in understanding others. Impatience. Sterility. Frustration.

XV The Devil A grotesque creature, usually with the horns of a ram or deer, the breasts and arms of a woman, the body of a man, the hairy legs and hooves of a goat, and a tail and batlike wings, stands on a cubic stone to which are chained two small figures or satyrs. In some tarot packs, The Devil has many eyes and faces on his body. The Egyptian tarots show The Devil as a winged, large-jawed creature representing Typhon. Minchiate packs show a bare-chested winged figure with a band of snakes around its waist. Some packs bear the inscription "*Solve*" and "*Coagula*" on The Devil's arms, and in an old Etteilla series The Devil appears on top of a mountain. In the 1JJ tarot pack a seated woman near The Devil holds her head in a bowed position, hands covering her eyes, in an attitude of suffering.

DIVINATORY MEANINGS: Subordination. Ravage. Bondage. Malevolence. Subservience. Downfall. Lack of success. Weird experience. Bad outside influence or advice. Black magic. Unexpected failure. Seeming inability to realize one's goals. Dependence upon another person that leads to unhappiness. Controversy. Violence. Shock. Fatality. Self-punishment. Temptation to evil. Regression. Self-destruction. Disaster. Astral influence. The tearing apart of one's self-expression to such an extent that the person becomes ineffectual. An ill-tempered person. Lack of humor except at another's expense. Lack of principles.

REVERSE MEANINGS: Release from bondage. Throwing off shackles. Respite. Divorce. Recognition of one's needs by another person. Overcoming insurmountable handicaps. The beginning of spiritual understanding. The first steps toward enlightenment.

XVI The Falling Tower This card is customarily shown as a narrow brick or stone tower with two or three windows. The tower's crown pinnacle is struck by lightning emanating from the sun. Two figures fall from the tower; sometimes one figure is shown already on the ground. In the Grand Tarot Belline pack one of the figures falling head over heels is a king who wears a crown. Besides the falling figures, other objects plunge earthward; these vary from pack to pack and include gold coins, bricks, stones and droplets of water and fire. In the Egyptian tarot the apex of the pyramid is shattered by a lightning bolt. An old Etteilla pack depicts a walled city engulfed in flames with buildings toppling over.

DIVINATORY MEANINGS: Complete and sudden change. Breaking down of old beliefs. Abandonment of past relationships. Severing of a friendship. Changing of one's opinion. Unexpected events. Disruption. Adversity. Calamity. Misery. Deception. Bankruptcy. Termination. Havoc. Downfall. Undoing. Ruin. Disruption. Loss of stability. A sudden event that destroys trust. Loss of money. Loss of security. Loss of love and affection. Setback. Terrible change. Unforeseen accident.

REVERSE MEANINGS: Continued oppression. Following old ways. Living in a rut. Inability to effect any worthwhile change. Entrapped in an unhappy situation. Imprisoned.

XVII The Star A naked young woman is usually portrayed kneeling with one foot in water and one knee on the ground. She pours water from two urns onto the earth and sea. Some scholars suggest that this card allegorizes the sacrament of baptism. Above the girl's head are eight stars; one central large star, possibly representing Sirius, and the other smaller stars, suggesting the planets, grouped around the center star. In the background are bushes and nearby rests a bird or sometimes a butterfly, suggesting the Tree of Life, fruits of life and rebirth. In Egyptian tarots the star encircles a large triangle divided into black and white halves, while the female figure pours water on a small bush. The Church of Light tarot has an additional seven stars trailing in the distance.

DIVINATORY MEANINGS: Hope. Faith. Inspiration. Bright prospects. Mixing of the past and present. Promising opportunity. Optimism. Insight. Good omen. Spiritual love. Ascending star. Rebirth. Influence of the stars on one's birth. Astrological influence. Accumulation of past knowledge for use in the present. Results that will soon come to pass from energies expended. Fulfillment. Satisfaction. Pleasure. The proper balancing of desire and work, hope and effort, love and expression. A favorable card suggesting that desire and energy are essential to happiness.

REVERSE MEANINGS: Unfulfilled hopes. Disappointment. Pessimism. Bad luck. Lack of opportunity. Stubbornness. Bullheadedness. Imbalance. Conclusion of an unsatisfactory business experience or friendship.

XVIII The Moon The Moon or Luna, generally full but sometimes crescent, is seen rising between two towers while a dog and wolf bay in the night. In the foreground a large red crayfish emerges from its hiding place in a pool of water. The Gringonneur pack shows two figures with astrological instruments observing the heavens. The Tarocchi of Mantegna pack depicts a female figure riding a horse-drawn chariot in the sky and holding in her right hand a crescent moon. In the 1JJ tarot pack a figure is shown serenading a young woman on a balcony. Egyptian tarots usually show two pyramids and sometimes a white and black dog. Fergus Hall depicts The Moon card without towers; instead, a large face with a heart on its left cheek emerges from the inside of a crescent moon that hovers above a thinly wooded hilltop.

DIVINATORY MEANINGS: Deception. Twilight. Obscurity. Trickery. Dishonesty. Disillusionment. Danger. Error. Caution. Warning. Bad influence. Ulterior motives. Insincerity. False friends. Selfishness. Deceit. Double dealing. Craftiness. False pretenses. Disgrace. Slander. Liability. Being taken advantage of. An insincere relationship. Superficiality. Unknown enemies. The meeting of many divergent influences. Falling into a trap. Being misled. Failure to avoid dangers. Unforeseen changes in plans.

REVERSE MEANINGS: A minor deception recognized before damage is done. Trifling mistakes. Overcoming bad temptations. Gain without paying the price. Taking advantage of someone.

XVIIII The Sun There are two types of illustrations prevalent for The Sun card. One frequent Sun card depicts two figures, a boy and girl, standing in a garden in front of a stone wall; usually they are naked or scantily clad and above them shines a rayed sun with golden droplets or tears. The other typical card depicts a naked boy, riding horseback and holding a large banner. The child's head is adorned with a chaplet of flowers and above him shines a brilliant sun. Frequently a face is painted on the round sun. In the minchiate pack the two figures are usually older, the man bearded. In the Egyptian tarot the figures are a maiden and a young Egyptian youth standing beneath a solar nimbus with a phallic symbol of a line piercing a rayed circle. The 1JJ tarot pack shows a young boy and girl arm in arm and sitting on the ground with a book in their laps.

DIVINATORY MEANINGS: Satisfaction. Accomplishment. Contentment. Success. Favorable social relationships.

Love. Joy. Devotion. Unselfish sentiment. Engagement. Favorable omen. A happy marriage. Pleasure in daily existence. Earthly happiness. The contentment derived from extending oneself toward another human being. A good friend. High spirits. Warmth. Sincerity. The rewards of a new friendship. Pleasures derived from simple things. Achievement in the arts. Liberation. Appreciation of small favors. Acceptance of life.

REVERSE MEANINGS: Unhappiness. Loneliness. Possibly a broken engagement or marriage. Canceled plans. Triumph delayed although not necessarily completely lost. Clouded future. Lack of friendship.

XX Judgment The winged angel Gabriel with a halo is shown floating on a cloud and blowing a trumpet, sometimes with a banner hanging from the trumpet. Three or more figures rise from partially concealed tombs. The Rider-Waite deck depicts several persons rising from tombs floating on water. Etteilla depicts a crowd of figures surrounding the scene of a miracle performed by the angel. The Egyptian tarot portrays three mummies rising from a mummy case. The Aquarian tarot depicts a trumpeter who plays his instrument and its sound is heard throughout the countryside. Sometimes the figures on the ground seem to be drawn up toward the angel in heaven, and in other cards they appear to be praying and pleading for forgiveness.

DIVINATORY MEANINGS: Atonement. Judgment. The need to repent and forgive. The moment to account for the manner in which we have used our opportunities. The possibility that present conduct toward other people is unfair and unkind. Rejuvenation. Rebirth. Improvement. Development. Promotion. Effort that ends in just reward. The desire for immortality. The possibility exists that someone is taking unfair advantage, which they will come to regret. Legal judgment. The outcome of a lawsuit or personal conflict. One should carefully consider present actions as they affect other persons.

REVERSE MEANINGS: Delay. Disappointment. Failure to face facts. Indecision. Divorce. Procrastination. Theft. Alienation of affection. Deep worry.

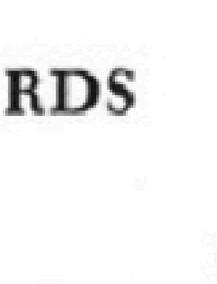
XXI The World A female figure, almost naked except for a thin scarf blown by the wind, stands within an elliptical wreath. She holds a wand, sometimes in only one hand and occasionally in both hands. Usually, her left foot crosses behind her right leg. Sometimes she appears to be dancing. In the corners of the card appear the winged cherubim represented by a man, eagle, bull and lion; the figures occasionally are shown with halos. Some packs show a large globe to signify earth or the world. The Belgian tarots depict a nude winged figure standing on a large globe.

DIVINATORY MEANINGS: Attachment. Completion. Perfection. Recognition. Honors. Ultimate change. The end result of all efforts. Success. Assurance. Synthesis. Fulfillment. Capability. Triumph in undertakings. The rewards that come from hard work. The path of liberation. Eternal life. The final goal to which all other cards have led. Admiration of others. Inheritance. The outcome of events in spite of other signs. This is a very favorable card, especially if surrounded by other favorable cards.

REVERSE MEANINGS: Imperfection. Failure to complete the task one starts. Lack of vision. Failure. Disappointment.

THE FIFTY-SIX MINOR ARCANA CARDS

THE SUIT OF SWORDS



King of Swords

DIVINATORY MEANINGS: An active and determined person. Experienced. Authoritative. Controlled. Commanding. A professional person. Someone proficient in his field. Highly analytical. Justice. Force. Superiority. A person having many ideas, thoughts and designs.

REVERSE MEANINGS: A person who may pursue a matter to ruin. Cruelty. Conflict. Selfishness. Sadism. A dangerous or wicked person. One who causes unnecessary disturbance and sadness. Perversity.

Queen of Swords

DIVINATORY MEANINGS: Sharp. Quick-witted. A keen person. Intensely perceptive. A subtle person. May signify a widow or woman of sadness. Mourning. Privation. Absence. Loneliness. Separation. One who has savored great happiness but who presently knows the anxiety of misfortune and reversal.

REVERSE MEANINGS: Narrow-mindedness. Maliciousness. Bigotry. Deceitfulness. Vengefulness. Prudishness. A treacherous enemy. An ill-tempered person.

Knight of Swords

DIVINATORY MEANINGS: Bravery. Skill. Capacity. The strength and dash of a young man. Heroic action. Opposition and war. Impetuous rush into the unknown without fear. The surrounding cards indicate the influences around the knight in his gallant pursuit.

REVERSE MEANINGS: Incapacity. Imprudence. Dispute or ruin due to a woman. Impulsive mistakes. Conceited fool. Simplicity. Disunion.

Page of Swords

DIVINATORY MEANINGS: This card symbolizes a person adept at perceiving and uncovering the unknown or that which is less than obvious. The quality of insight. Vigilance. Agility. Spying. A discreet person. An active youth. A lithe figure, alert and awake to unknown dangers.

REVERSE MEANINGS: Revealed as an imposter. The unforeseen. Illness is also possible. Powerless in the face of stronger forces. Lack of preparation.

Ten of Swords

DIVINATORY MEANINGS: Ruin. Pain. Affliction. Sadness. Mental anguish. Desolation. Tears. Misfortune. Trouble. Disappointment. Grief. Sorrow.

REVERSE MEANINGS: Benefit. Profit. Temporary gain. Improvement. Passing success. Temporary favor. Momentary advantage.

Nine of Swords

DIVINATORY MEANINGS: Misery. Concern. Quarrel. Unhappiness. Miscarriage. Anxiety over a loved one. Worry. Despair. Suffering.

REVERSE MEANINGS: Doubt. Suspicion. Slanderous gossip. Shame. Scruple. Timidity. Shady character. Reasonable fear.

Eight of Swords

DIVINATORY MEANINGS: Crisis. Calamity. Conflict. Domination. Imprisonment. Turmoil. Bad news. Censure. Criticism. Sickness. Calumny.

REVERSE MEANINGS: Treachery in the past. Difficulty. Hard work. Depressed state of mind. Disquiet. Accident. Fatality.

Seven of Swords

DIVINATORY MEANINGS: New plans. Wishes. Fortitude. Perseverance. Attempt. Endeavor. Hope. Confidence. Fantasy. Design.

REVERSE MEANINGS: Arguments. Quarrels. Uncertain counsel or advice. Circumspection. Slander. Babbling.

Six of Swords

DIVINATORY MEANINGS: A trip or journey. Travel. Voyage. Route. Headstrong attempt to overcome difficulties. Expedient manner. Success after anxiety.

REVERSE MEANINGS: Stalemate. Unwanted proposal. No immediate solution to present difficulties. Confession. Declaration.

Five of Swords

DIVINATORY MEANINGS: Conquest. Defeat. Destruction of others. Degradation. Adversaries may arise. Revocation. Infamy. Dishonor.

REVERSE MEANINGS: Uncertain outlook. Chance of loss or defeat. Weakness. Possible misfortune befalling a friend. Seduction. Burial.

Four of Swords

DIVINATORY MEANINGS: Respite. Rest after illness. Repose. Replenishment. Solitude. Exile. Retreat. Temporary seclusion. Abandonment.

REVERSE MEANINGS: Activity. Circumspection. Precaution. Economy. Guarded advancement. Desire to recover what is lost.

Three of Swords

DIVINATORY MEANINGS: Absence. Disappointment. Strife. Removal. Dispersion. Diversion. Opposition. Separation. Delay.

REVERSE MEANINGS: Distraction. Confusion. Disorder. Error. Mistake. Incompatibility. Mental anxieties. Loss. Alienation.

Two of Swords

DIVINATORY MEANINGS: Balanced force. Harmony. Firmness. Concord. Offsetting factors. Stalemate. Affection.

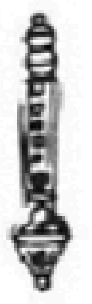
REVERSE MEANINGS: Duplicity. Falsehood. Misrepresentation. Disloyalty. Dishonor. Treachery. False friends. Lies.

Ace of Swords

DIVINATORY MEANINGS: Great determination. Initiative. Strength. Force. Activity. Excessiveness. Triumph. Power. Success. Fertility. Prosperity. Deep emotional feeling. Love. Championship. Conquest.

REVERSE MEANINGS: Debacle. Tyranny. Disaster. Self-destruction. Violent temper. Embarrassment. Obstacle. Infertility. Hindrance.

THE SUIT OF STAVES



King of Staves

DIVINATORY MEANINGS: An honest and conscientious person. Mature. Wise. Devoted. Friendly. Sympathetic. Educated. A gentleman. Generally married. Fatherly.

REVERSE MEANINGS: Severity. Austerity. Somewhat excessive and exaggerated ideas. Dogmatic. Deliberate.

Queen of Staves

DIVINATORY MEANINGS: A sympathetic and understanding person. Friendly. Loving. Honorable. Chaste. Practical. Full of feminine charm and grace. Capable of meaningful expression and love. Gracious hostess. Sincere interest in others.

REVERSE MEANINGS: Jealousy. Deceit. Possible infidelity. Unstable emotions. Fickleness. Resistance. Obstacles. Opposition.

Knight of Staves

DIVINATORY MEANINGS: Departure. A journey. Advancement into the unknown. Alteration. Flight. Absence. Change of residence.

REVERSE MEANINGS: Discord. Interruption. Unexpected change. Quarreling. Breakup of personal relationships. Rupture. Discontinuance.

Page of Staves

DIVINATORY MEANINGS: A faithful and loyal person. An envoy. Emissary. Entrusted friend. A stranger with good intentions. A consistent person. A bearer of important news.

REVERSE MEANINGS: Indecision in proceeding. Reluctance. Instability. Inability to make decisions. A gossip. Bearer of bad tidings. A person who may break one's heart. Displeasure.

Ten of Staves

DIVINATORY MEANINGS: Overburdened. Excessive pressures. Problems soon to be resolved. Striving to meet a goal or to maintain a certain level or position. Possibly using power for selfish ends.

REVERSE MEANINGS: Difficulties. Intrigues. Duplicity. Treachery. A traitor. Deceiver. Subterfuge. Some losses will occur.

Nine of Staves

DIVINATORY MEANINGS: Expectation of difficulties and changes. Awaiting tribulation. Anticipation. Hidden enemies. Deception. Discipline. Order. A pause in a current struggle.

REVERSE MEANINGS: Obstacles. Adversity. Problems. Delays. Displeasure. Calamity. Disaster. Barriers to overcome. Ill health.

Eight of Staves

DIVINATORY MEANINGS: Swift activity. Sudden progress or movement. Speed. Hastily made decisions. Too rapid advancement.

REVERSE MEANINGS: Thorns of dispute. Jealousy. Harassment. Quarrels. Discord. Delay. Stagnation. Domestic quarrels.

Seven of Staves

DIVINATORY MEANINGS: Success. Gain. Overcoming obstacles and challenges. Surmounting overwhelming odds. Advantage. Victory.

REVERSE MEANINGS: Consternation. Anxiety. Embarrassment. Indecision. Hesitancy causing losses. Uncertainty. Perplexity. Doubt.

Six of Staves

DIVINATORY MEANINGS: Conquest. Triumph. Good news. Gain. Advancement. Expectation. Desires realized. The results of efforts.

REVERSE MEANINGS: Indefinite delay. Fear. Apprehension. Disloyalty. Superficial benefit. Inconclusive gain.

Five of Staves

DIVINATORY MEANINGS: Unsatisfied desires. Struggle. Labor. Endeavors. Violent strife. Conflict. Obstacles.

REVERSE MEANINGS: Trickery. Contradictions. Complexity. Involvement. Caution against indecision.

Four of Staves

DIVINATORY MEANINGS: Romance. Society. Harmony. Newly acquired prosperity. Peace. Tranquility. The fruits of labor. Rest after peace.

REVERSE MEANINGS: Loss of full tranquility. Unfulfilled romance. Insecurity. Tarnished beauty. Incomplete happiness.

Three of Staves

DIVINATORY MEANINGS: Practical knowledge. Business acumen. Strength. Enterprise. Negotiations. Trade. Commerce. Undertaking.

REVERSE MEANINGS: Assistance with an ulterior motive. Treachery. Diminishing adversity. Beware of help offered.

Two of Staves

DIVINATORY MEANINGS: Mature individual. Ruler. Attainment of goals and needs. Boldness. Courage in undertakings. A dominant personality.

REVERSE MEANINGS: Sadness. Trouble. Restraint caused by others. Loss of faith. Unexpected surprise.

Ace of Staves

DIVINATORY MEANINGS: Creation. Beginning. Invention. Start of an undertaking. Fortune. Enterprise. Gain. Inheritance. Birth of a child. Beginning of a meaningful experience. An adventure. Escapade.

REVERSE MEANINGS: False start. Cloudy outlook. Unrealized goal. Decadence. Empty existence. Vexation. Cancellation of plans.

THE SUIT OF CUPS

King of Cups

DIVINATORY MEANINGS: Responsibility and creativity. Learned person. Professional. Businessperson. Lawyer. Religious person. Scientist. A considerate person. Kindly. Reliable. Liberal in manner. Artist. Interested in the arts and sciences. Generous.

REVERSE MEANINGS: Artistic temperament. Double-dealing. Dishonesty. Scandal. Loss. Ruin. Injustice. A crafty person without virtue. Shifty in dealings.

Queen of Cups

DIVINATORY MEANINGS: A warmhearted and fair person. Poetic. Beloved. Adored. Good friend and mother. Devoted wife. Practical. Honest. Possesses loving intelligence. Gift of vision.

REVERSE MEANINGS: Inconsistency of honor. Possible immorality. Dishonesty. Unreliability. Vice. Not to be trusted.

Knight of Cups

DIVINATORY MEANINGS: An invitation or opportunity may soon arise. Arrival. Approach. Advancement. Attraction. Inducement. Appeal. Request. Challenge. Proposal. Proposition.

REVERSE MEANINGS: Subtlety. Artifice. Trickery. Deception. Fraud. A sly and cunning person. A person capable of swindling.

Page of Cups

DIVINATORY MEANINGS: A studious and intent person. Reflective. Meditative. Loyal. Willing to offer services and efforts toward a specific goal. A helpful person. A trustworthy worker.

REVERSE MEANINGS: Inclination. Deviation. Susceptibility. Temporary distraction. Seduction. A flatterer.

Ten of Cups

DIVINATORY MEANINGS: Home. Abode. Happiness. Joy. Pleasure. Peace. Love. Contentment. Good family life. Honor. Esteem. Virtue. Reputation.

REVERSE MEANINGS: Loss of friendship. Unhappiness. Family quarrel. Pettiness. Rage. Combat. Strife. Opposition. Differences of opinion.

Nine of Cups

DIVINATORY MEANINGS: Success. Material attainment. Advantage. Well-being. Abundance. Good health. Victory. Difficulties surmounted.

REVERSE MEANINGS: Mistakes. Material loss. Imperfections. Misplaced truth. False freedom. Opposition. Differences. Dispute.

Eight of Cups

DIVINATORY MEANINGS: Discontinuance of effort. Disappointment. Abandonment of previous plans. Shyness. Modesty. Abandoned success.

REVERSE MEANINGS: Happiness. Effort continued until full success is attained. Festivity. Joy. Gaiety. Feasting.

Seven of Cups

DIVINATORY MEANINGS: Fantasy. Unrealistic attitudes. Imagination. Daydreams. Foolish whims. Wishful thinking. Illusionary success.

REVERSE MEANINGS: Desire. Determination. Strong willpower. A goal nearly attained. Intelligent choice. Desire. Will. Resolution.

Six of Cups

DIVINATORY MEANINGS: Memories. Past influences. Things that have vanished. Childhood past. Nostalgia. Faded images. Longing.

REVERSE MEANINGS: The future. Opportunities ahead. Coming events. New vistas. Plans that may fail. That which will shortly arrive.

Five of Cups

DIVINATORY MEANINGS: Partial loss. Regret. Friendship without real meaning. Marriage without real love. Imperfection. Flaw. Delayed inheritance. Incomplete union or partnership.

REVERSE MEANINGS: Hopeful outlook. Favorable expectations. New alliances. Affinity. Return of an old friend. Reunion.

Four of Cups

DIVINATORY MEANINGS: Weariness. Aversion. Disgust. Disappointment. Unhappiness. Bitter experience. Stationary period in one's life.

REVERSE MEANINGS: New possibilities. New relationships. New approaches to old problems. New acquaintance. New knowledge.

Three of Cups

DIVINATORY MEANINGS: Resolution of a problem. Conclusion. Solace. Healing. Satisfactory result. Partial fulfillment. Compromise.

REVERSE MEANINGS: Excessive pleasures. Overabundance. Superfluity. Loss of prestige. Delays. Unappreciation.

Two of Cups

DIVINATORY MEANINGS: Love. Friendship beginning or renewed. Passion. Union. Engagement. Understanding. Cooperation. Partnership. Marriage.

REVERSE MEANINGS: Unsatisfactory love. False friendship. Troubled relationship. Divorce. Separation. Crossed desires. Opposition. Disunion. Misunderstanding.

Ace of Cups

DIVINATORY MEANINGS: Great abundance. Fulfillment. Perfection. Joy. Fertility. Opulence. Fullness. Happiness. Productiveness. Beauty and pleasure. Goodness overflowing. Favorable outlook.

REVERSE MEANINGS: Change. Alteration. Erosion. Instability. Sterility. Unrequited love. Clouded joy. False heart. Inconsistency.

THE SUIT OF COINS

King of Coins

DIVINATORY MEANINGS: An experienced and successful leader. A person of character and intelligence. Business acumen. Mathematical ability. Loyal friend. Reliable in marriage. Successful businessperson. Wise investments. Ability to acquire money and valuable possessions.

REVERSE MEANINGS: Corruption. Using any means to achieve the desired end. Vice. Avarice. Unfaithfulness. An old and vicious man. Peril. Danger. Thriftlessness.

Queen of Coins

DIVINATORY MEANINGS: Prosperity and well-being. Wealth. Abundance. Luxury. Opulence. Extreme comfort. Generosity. Security. Liberty. Magnificence. Grace. Dignity. A rich person who is generous and charitable. A noble soul.

REVERSE MEANINGS: False prosperity. Suspense. Suspicion. Responsibilities neglected. Vicious person. Untrusting person. Fearful of failure.

Knight of Coins

DIVINATORY MEANINGS: A mature and responsible person. Reliable. Methodical. Patient. Persistent. Able to conclude a task. Laborious. Organized. Capable. A dependable person.

REVERSE MEANINGS: Stagnation. Carelessness. Inertia. Lack of determination or direction. Narrow-mindedness. Limited by dogmatic views. Idleness.

Page of Coins

DIVINATORY MEANINGS: Deep concentration and application. Study. Scholarship. Reflection. Respect for knowledge. Desire for learning and new ideas. A dogooder. Bearer of news.

REVERSE MEANINGS: An unrealistic person. Failure to recognize obvious facts. Dissipation of ideas. Illogical thinking. Rebelliousness. Wastefulness. Loss. Unfavorable news.

Ten of Coins

DIVINATORY MEANINGS: Prosperity. Riches. Security. Safety. Family. Family matters. Ancestry. Inheritance. Home. Dwelling.

REVERSE MEANINGS: Poor risk. Bad odds. Possible loss. Hazard. Robbery. Loss of inheritance. Dissipation. Gambling.

Nine of Coins

DIVINATORY MEANINGS: Accomplishment. Discernment. Discretion. Foresight. Prudence. Material well-being. Love of nature.

REVERSE MEANINGS: Threat to safety. Roguery. Dissipation. Danger. Storms. Bad faith. Possible loss of a valued friendship or a treasured possession.

Eight of Coins

DIVINATORY MEANINGS: Apprenticeship. Craftsmanship. Fast to learn. Candor. Frankness. Modesty. Handiwork. Personal effort.

REVERSE MEANINGS: Lack of ambition. Vanity. Conceit. Disillusionment. Usury. Hypocrisy. Flattery. Intrigue.

Seven of Coins

DIVINATORY MEANINGS: Ingenuity. Growth. Hard work. Progress. Successful dealings. Money. Wealth. Treasure. Gain.

REVERSE MEANINGS: Anxiety. Impatience. Uneasiness. Imprudent actions. Loss of money. Unwise investments.

Six of Coins

DIVINATORY MEANINGS: Generosity. Philanthropy. Charity. Kindness. Gratification. Gifts. Material gain.

REVERSE MEANINGS: Avarice. Selfishness. Envy. Jealousy. Ungiving of one's self. Bad debts. Unpaid loans.

Five of Coins

DIVINATORY MEANINGS: Material trouble. Destitution. Loss. Failure. Error. Impoverishment. Mistress. Lover. Misaffection.

REVERSE MEANINGS: Reversal of bad trend. New interests. Overcoming disharmony in marriage or love.

Four of Coins

DIVINATORY MEANINGS: Love of material wealth. Hoarder. Usurer. Skinflint. Miser. Ungenerous person. Inability to share.

REVERSE MEANINGS: Setbacks in material holdings. Obstacles. Opposition to further gain. Suspense and delay. Spendthrift.

Three of Coins

DIVINATORY MEANINGS: Great skill in trade or work. Mastery. Perfection. Artistic ability. Dignity. Renown. Rank. Power.

REVERSE MEANINGS: Sloppiness. Mediocrity. Lower quality. Money problems. Commonplace ideas. Lack of skill. Preoccupation.

Two of Coins

DIVINATORY MEANINGS: Difficulty in launching new projects. Difficult situations arising. New troubles. Embarrassment. Worry. Concern.

REVERSE MEANINGS: Literary ability. Agility in handling matters. Simulated enjoyment. Enforced gaiety. Letter. Message. Missive.

Ace of Coins

DIVINATORY MEANINGS: Perfection. Attainment. Prosperity. Felicity. Great wealth. Riches. Bliss. Ecstasy. Gold. Valuable coins or artifacts. Treasures. The combination of material and spiritual prosperity.

REVERSE MEANINGS: Prosperity without happiness. Misused wealth. Wasted money. Corruption by money. Miserliness. Greed. Fool's gold.

I.R.
ROY DE DENIERS.

XVI

SPREADING THE TAROT DECK

THE KNOWN METHODS of spreading the twenty-two Major Arcana cards are numerous and some of them are exceedingly complicated. Nothing written in mid-fifteenth-century Italy about spreading the Visconti-Sforza packs for divination has descended to us. The ten-card spread explained here, which dates back several centuries, is one of the earliest and most effective methods. After a few practice readings this method will become quite natural and easy to use.

TEN-CARD SPREAD WITH TWENTY-TWO MAJOR ARCANA CARDS

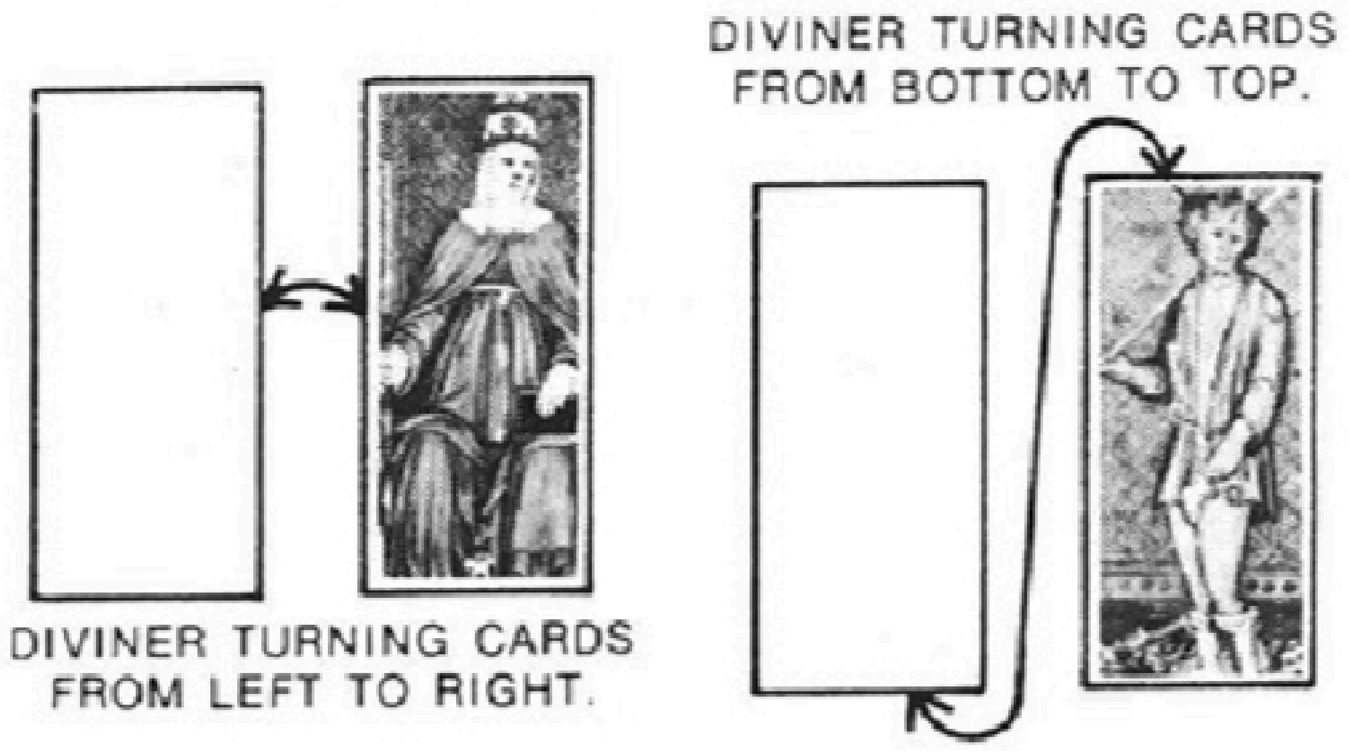
The ten-card spread may be used with the entire seventy-eight-card *tarocchi* deck or with a lesser number of cards. The following explanation involves only the twenty-two Major Arcana cards.

The fifty-six Minor Arcana cards are set aside. The diviner, also known as the reader or interpreter of the deck, places the twenty-two Major Arcana cards in numerical sequence. The unnumbered card, The Fool, is placed either at the beginning of the deck, in the middle of the deck, between the twentieth and twenty-first numbered cards, or at the end of the deck. Generally, The Fool is best placed at the beginning of the deck, preceding The Magician, facing out. Arrange the pack so that upon placing the twenty-two Major Arcana cards face down on the table, The Fool is closest to the table.

The person seeking an answer to a question is known as the questioner. The questioner sits at a table opposite the diviner and both persons maintain a serious mental attitude. The questioner puts all other thoughts and desires from his mind except the specific question, which he states aloud to the diviner, while simultaneously shuffling the face-down deck. The person who handles the cards impregnates them with his own personal magnetism and thereby creates a rapport between his subconscious and the cards. The cards may be shuffled either hand over hand or by riffling (separating the deck into two parts and riffling with the thumb so the cards intermix). The shuffling must be done by the person who wishes to have an interpretation or prediction concerning himself—not by the interpreter. When the questioner is satisfied with his shuffling, he places the deck face down in front of the diviner. The cards are always viewed from the diviner's position. Beginning with the top card as number one, the second card as number two and so on, the diviner turns up the first six cards and places them face up on the table in the sequence shown in the diagram.

The diviner should turn the cards over from left to right, thereby assuring that the cards continue to point in the same direction as placed on the table by the questioner. The cards that face the diviner are said to be positioned for a strong, positive reading. The cards that face the questioner are said to be upside down or inverted and, therefore, have a weak, delayed or even reversed meaning. In the event the first card turned over by the diviner is upside down, the diviner should reverse the first card so that it is upright. The remaining nine cards should be turned over from the bottom to the top in such a manner as to reverse the direction of each of the cards since the questioner may have inadvertently placed the entire pack upside down before the diviner. Similarly, if during a spread the majority of the cards are reversed, the diviner may elect to place the cards upright if it seems more natural and gives a more meaningful reading.

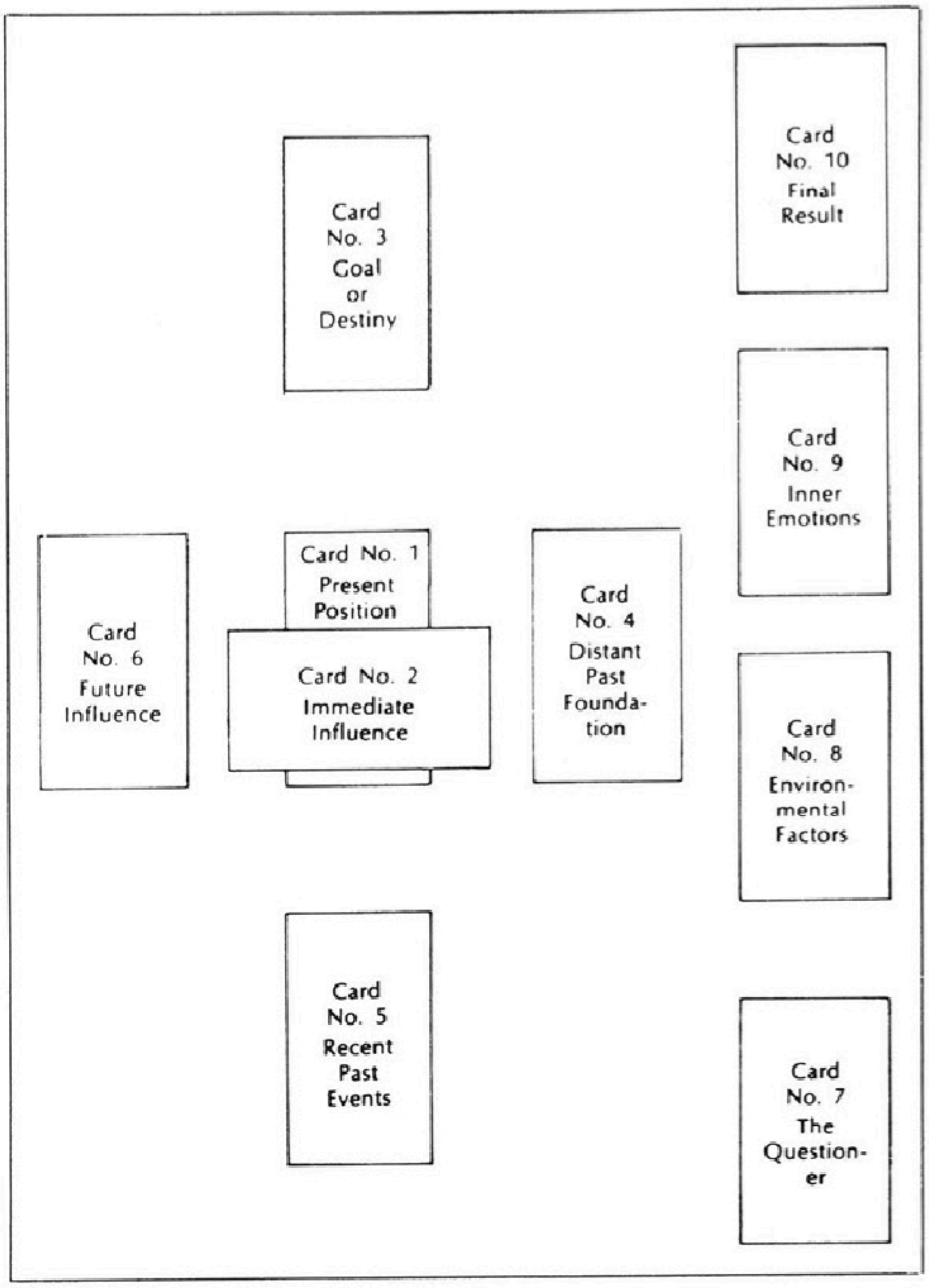
The correct manner of turning over the cards is illustrated in the following diagram:


DIVINER TURNING CARDS FROM BOTTOM TO TOP.
DIVINER TURNING CARDS FROM LEFT TO RIGHT.

Sequence and Meanings The sequence of laying out the cards in the ten-card spread is as follows:

CARD NUMBER 1—PRESENT POSITION: Atmosphere in which the questioner is presently working and living. Shows the area of influence in which the questioner presently exists and the atmosphere in which other currents are working. This card represents the questioner.

CARD NUMBER 2—IMMEDIATE INFLUENCE: Shows the nature of the influence or immediate sphere of involvement or obstacles that lie just ahead. This card crosses the questioner.


Card No. 10 Final Result
Card No. 3 Goal or Destiny
Card No. 9 Inner Emotions
Card No. 1 Present Position
Card No. 6 Future Influence
Card No. 2 Immediate Influence
Card No. 4 Distant Past Foundation
Card No. 8 Environmental Factors
Card No. 5 Recent Past Events
Card No. 7 The Questioner

CARD NUMBER 3—GOAL OR DESTINY: Shows the ultimate goal or destiny of the questioner. Indicates the best that can be accomplished by the questioner based upon existing circumstances. This card may also represent the questioner's aim or ideal within his present frame of reference. This card crowns the questioner.

CARD NUMBER 4—DISTANT PAST FOUNDATION: Shows the broad and basic events and influences that existed in the distant past and upon which the present events are taking place. It is the basis of fact already passed into actuality and which is embodied within the questioner. This card is behind the questioner.

CARD NUMBER 5—RECENT PAST EVENTS: Shows the most recent sphere of influence or events that have just passed or are just passing. This card may also represent distant past influences of an inordinately strong nature that exert pressures on recent influences. This card is beneath the questioner.

CARD NUMBER 6—FUTURE INFLUENCE: Shows the sphere of influence that is coming into being in the near future, in a broad sense. This card is before the questioner.

After the diviner has read the foregoing six cards, he then proceeds to turn over the next four cards from the deck. They are placed one above the other, in a line to the right of the previous six cards, as shown in the diagram.

CARD NUMBER 7—THE QUESTIONER: Shows the questioner in his present position or attitude within the circumstances surrounding him. This card attempts to place the questioner in proper perspective.

CARD NUMBER 8—ENVIRONMENTAL FACTORS: Shows the questioner's influence on other people and his position in life. Reveals those tendencies and factors that exist with respect to other persons who may have an effect on the questioner.

CARD NUMBER 9—INNER EMOTIONS: Shows the inner hopes, hidden emotions and secret desires, fears and anxieties of the questioner including those thoughts that will come to the mind of the questioner in the future. This card may also reveal secrets the questioner keeps from other people and ulterior motives that concern the questioner.

CARD NUMBER 10—FINAL RESULT: Shows the culmination and results that will be brought about from all the influences as revealed by the other cards in the divination, provided events and influences continue as indicated.

After reading each individual card the diviner should go back and interpret the cards as they relate to each other. For example, Card Number 4, Distant Past Foundation, may show a similarity to Card Number 5, Recent Past Events. Likewise, a striking connection may exist between Card Number 1, Present Position, and Card Number 7, The Questioner. Card Number 6, Future Influence, and Card Number 3, Goal or Destiny, may reveal a trend in future possibilities. Card Number 9, Inner Emotions, frequently reveals an insight about the inner emotions, fears and anxieties of the questioner that helps explain the significance of the other cards. The relationship between several cards may indicate a trend or pattern. The cards may reveal the changing life pattern of the questioner and the areas of new direction into which he is advancing.

Interpretations The interpretations revealed in the ten-card spread may vary slightly from reading to reading, since the questioner may have one or more overlapping influences. Thus, the diviner should seek to interpret the cards, as spread, in the manner that feels most comfortable. Always bear in mind that the titles on the cards, the divinatory suggestions for each card and the descriptive name of each of the ten sequential spaces in the card spread are meant as *suggestive* references. The cards frequently reveal considerably more about the questioner than solely a response to the original question. Therefore, the diviner, through practice and intuition, should read the cards freely, allowing special interpretations and ideas to come to mind.

The symbolic cards may suggest emotions, feelings and desires. They may stand for objects and persons. They may indicate circumstances and duration of time. The interpretation of each card, singularly and in connection with other cards, is limited only by the total responsiveness and capability of the diviner or interpreter.

After a reading is completed, and before starting a new reading, the diviner should remember to place the cards back in their original sequence, in order to wipe away the currents and influences remaining in the cards from the completed reading. A questioner should be allowed no more than one reading per day so as to avoid any confusion that may arise due to continuously adjusting currents and influences. This is not meant to suggest that a second reading produces an interpretation inconsistent with the previous reading. Rather, influences and currents at one moment may vary in intensity from the vibrations of the next moment and thus cause confusion. One interpretation per day, per questioner, yields the most perceptive and concise reading.

TEN-CARD SPREAD WITH FORTY-TWO CARDS

The ten-card spread may also be employed with a forty-two-card pack—using the Major Arcana cards, the sixteen court cards and the four aces in each suit. Thus, the diviner should eliminate from the pack the thirty-six pip cards from ten to two in each of the four suits.

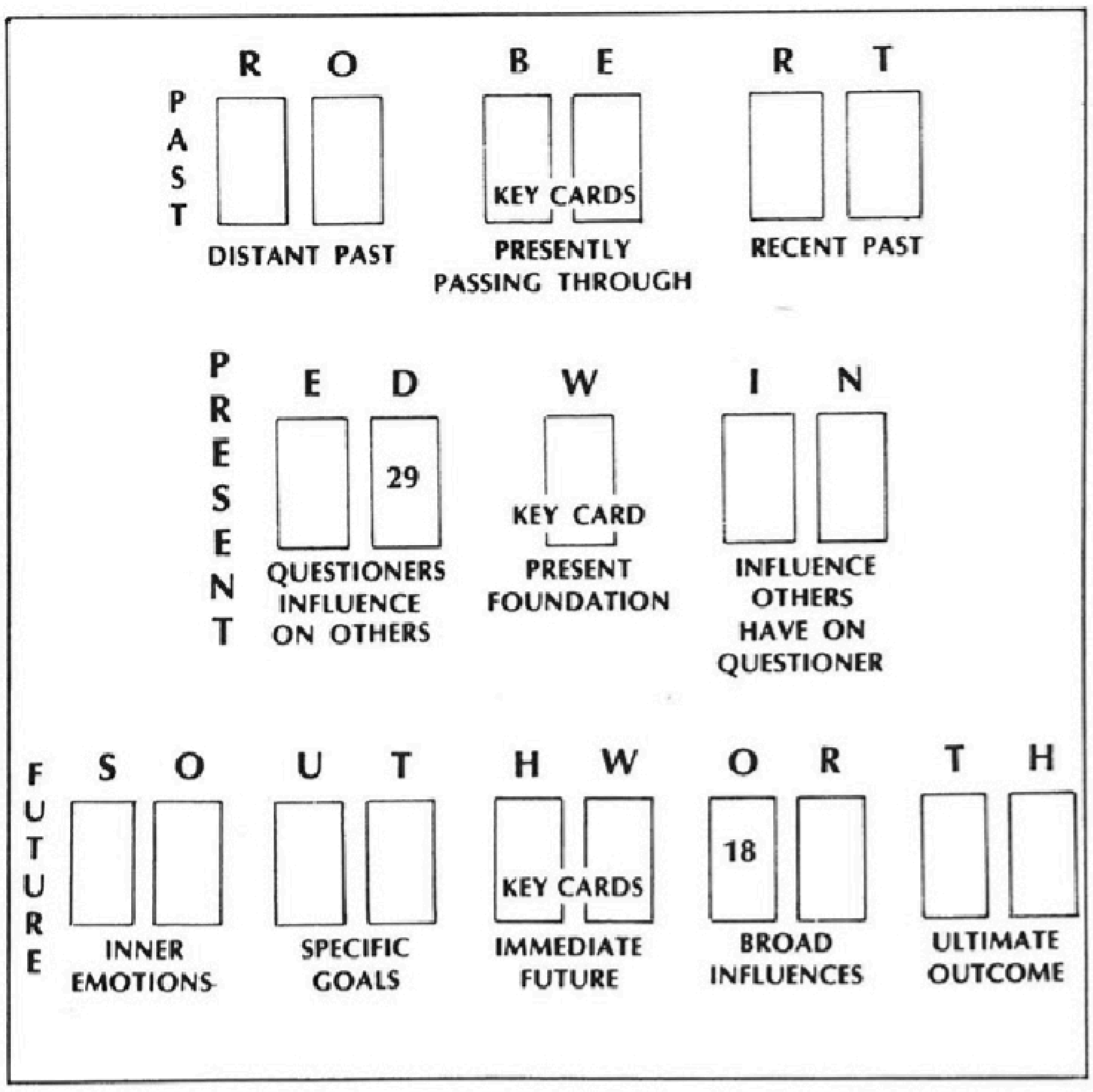
Before the questioner shuffles the forty-two-card pack, the diviner should arrange the cards in the following sequence: the ace of swords, followed by the page, knight, queen and king of that suit; the ace of staves, followed by the court cards in the same sequence; the ace of cups and its court cards, and the ace of coins and its court cards. The Fool follows the king of cups and is followed by the Major Arcana cards from I to XXI. Thus, the ace of swords lies face down on the table before shuffling.

THE NAME SPREAD

This spread utilizes that important aspect of an individual with which he has been associated and known since birth, his full name. The name spread utilizes the full tarot deck.

After the questioner shuffles the cards while simultaneously stating his question aloud, the diviner spreads the cards face up in the same number as the full name of the questioner.

For example, if the questioner's full name, comprising twenty-one letters, is ROBERT EDWIN SOUTHWORTH, the diviner spreads the first twenty-one cards in three rows from left to right as follows:



If the questioner does not have a middle name, the number of cards in the first row is repeated in the middle row. If the questioner's first or middle name does not contain a minimum of three letters, or the last name a minimum of five letters, the rows are spread with three, three and five cards representing the first, middle and last names, respectively. The center card in each row (or two cards if the row is even numbered) is the key card.

The top row represents the past influences and experiences the questioner has experienced. To the left of the center key card are those influences from the distant past that represent the previous broad background of the questioner. To the right of the key card are those influences the questioner has passed through during the relatively recent past, possibly during the past days, weeks or months. The key card represents those influences that are the most recent, either just past or just being completed.

The middle row of cards represents the period of present influences. To the left of the key card are those influences the questioner exerts upon other people with whom he comes into contact. The cards also may show the impressions and opinions held by others about the questioner. To the right of the key card are those influences and pressures that other people exert upon the questioner. The center key card represents the foundation and environment in which the questioner is presently living and working.

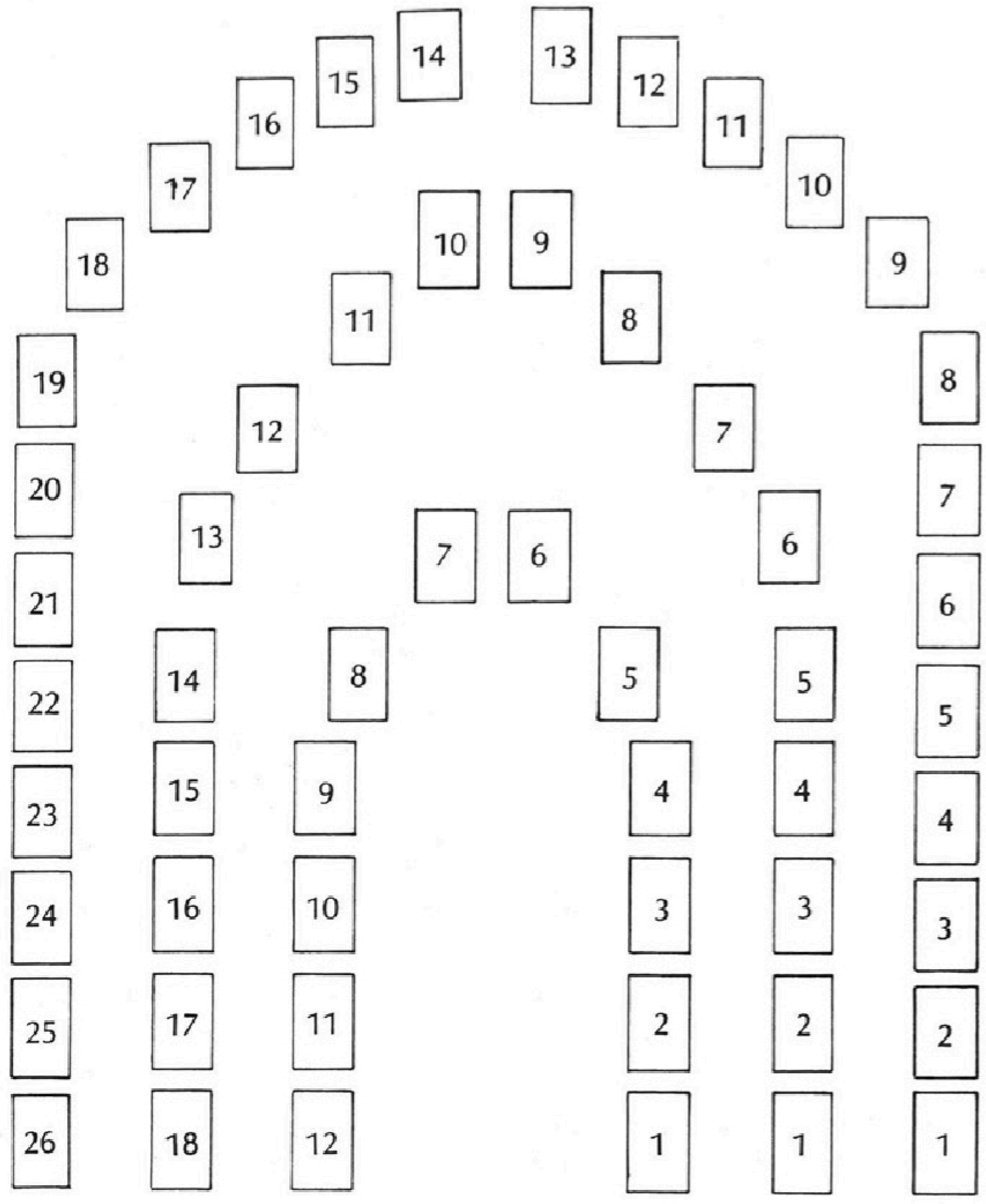
The bottom row of cards relates to the future and ultimate outcome. To the left of the key card are the inner emotions and specific goals of the questioner. To the immediate right of the key card are the broad influences or spheres of influence that are coming into being in the near future. To the extreme right are the ultimate outcome and final results that will be brought about from all of the influences as revealed by the other cards. The key card represents the questioner's immediate future. This card may represent obstacles that will have to be met and overcome, or it could represent opportunity, good fortune or progress toward a goal the questioner is seeking to attain.

The name spread has one additional interesting feature, the *age card*. The age of the questioner is used to determine the *age card*, which has strong meaning. For example, if the questioner, Robert Edwin Southworth, is eighteen years of age, then the diviner counts eighteen cards from left to right beginning at the top row, and the *age card* is found on the bottom row, seventh card from the left. If the questioner is twenty-nine years of age, then the *age card* is the second card in the second row (see name spread illustration). The *age card* is usually a very strong and influential card. Its meaning is generally very important and a significant key to the past, present or future of the questioner.

THE HORSESHOE SPREAD

The full deck of seventy-eight cards is shuffled face down by the questioner. The diviner then deals out the first card face down to his right on a part of the table designated pile A, and two cards face down on a part of the table designated pile B. The diviner continues to deal out the deck face down at the rate of one card on pile A and two cards on pile B until the entire deck is dealt out, leaving two piles consisting of twenty-six cards in pile A and fifty-two cards in pile B.

Pile A remains where it is for the moment. Pile B is picked up by the diviner and dealt face down into two new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The Horseshoe Spread

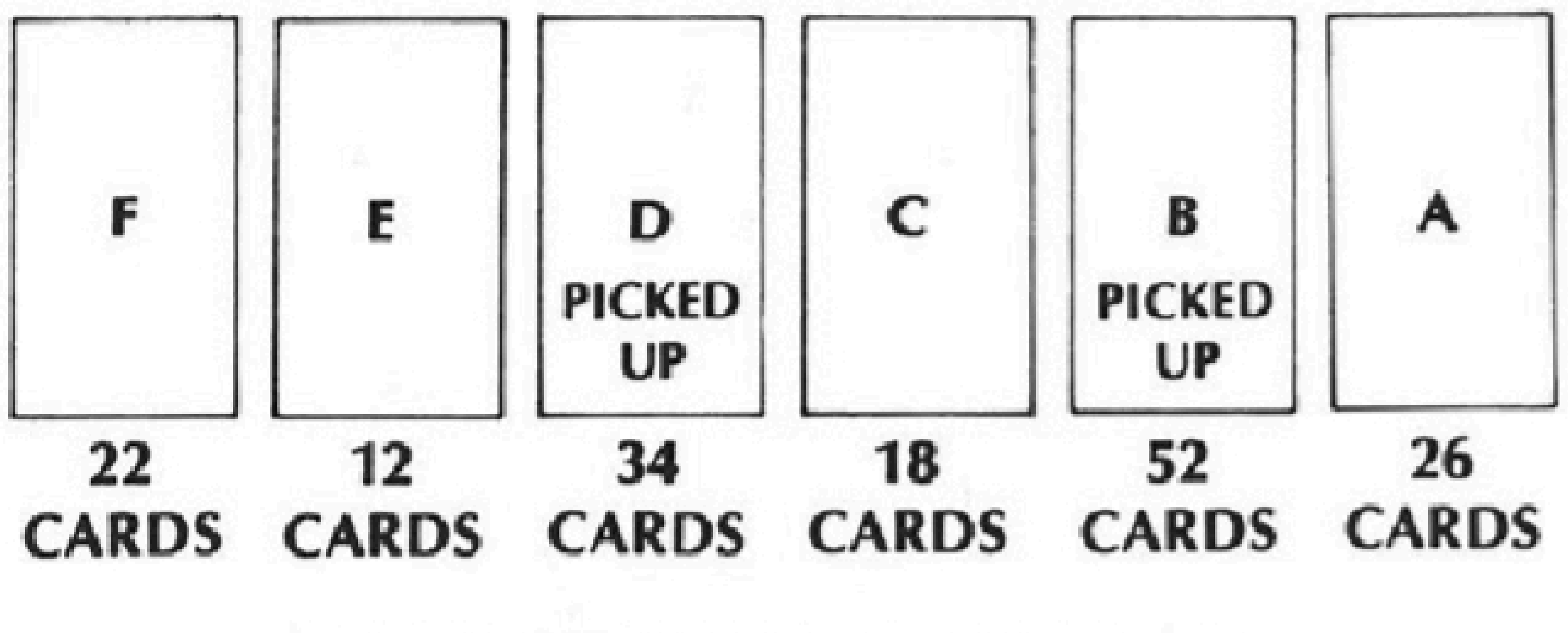
piles designated C and D at the rate of one card on pile C and two cards on pile D until the full fifty-two cards are dealt out. Now there are three piles: A = 26 cards, C = 18 cards, and D = 34 cards.

The diviner takes up pile D and deals face down two new piles designated E and F at the rate of one card on pile E and two cards on pile F until the full thirty-four cards are dealt out. Now there are four piles: A = 26 cards, C = 18 cards, E = 12 cards and F = 22 cards.

The diviner puts pile F aside, as these twenty-two cards are not to be used for reading. Pile A is picked up and the diviner deals out the twenty-six cards face up from *right* to *left* in the shape of a horseshoe, the first card being at the lowest right-hand corner of the horseshoe, and the twenty-sixth card being at the lowest left-hand corner, as illustrated.

The diviner reads the cards from *right* to *left* in a connected manner. When this is completed, the diviner reads the first and twenty-sixth cards together, the second and twenty-fifth cards together, etc., and so on until all the pairs have been read.

After completing the above reading, pile A is put aside and pile C is spread out and read exactly in the same way, and then pile E last.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E
D
PICKED UP
C
B
PICKED UP
A
22 CARDS
12 CARDS
34 CARDS
18 CARDS
52 CARDS
26 CARDS

Six Card Piles for Horseshoe Spread

THE ROYAL SPREAD

This spread involves fifty-four cards: the Major Arcana cards, sixteen court cards (king, queen, knight and page), four aces, and pip cards numbered two, three and four in each suit.

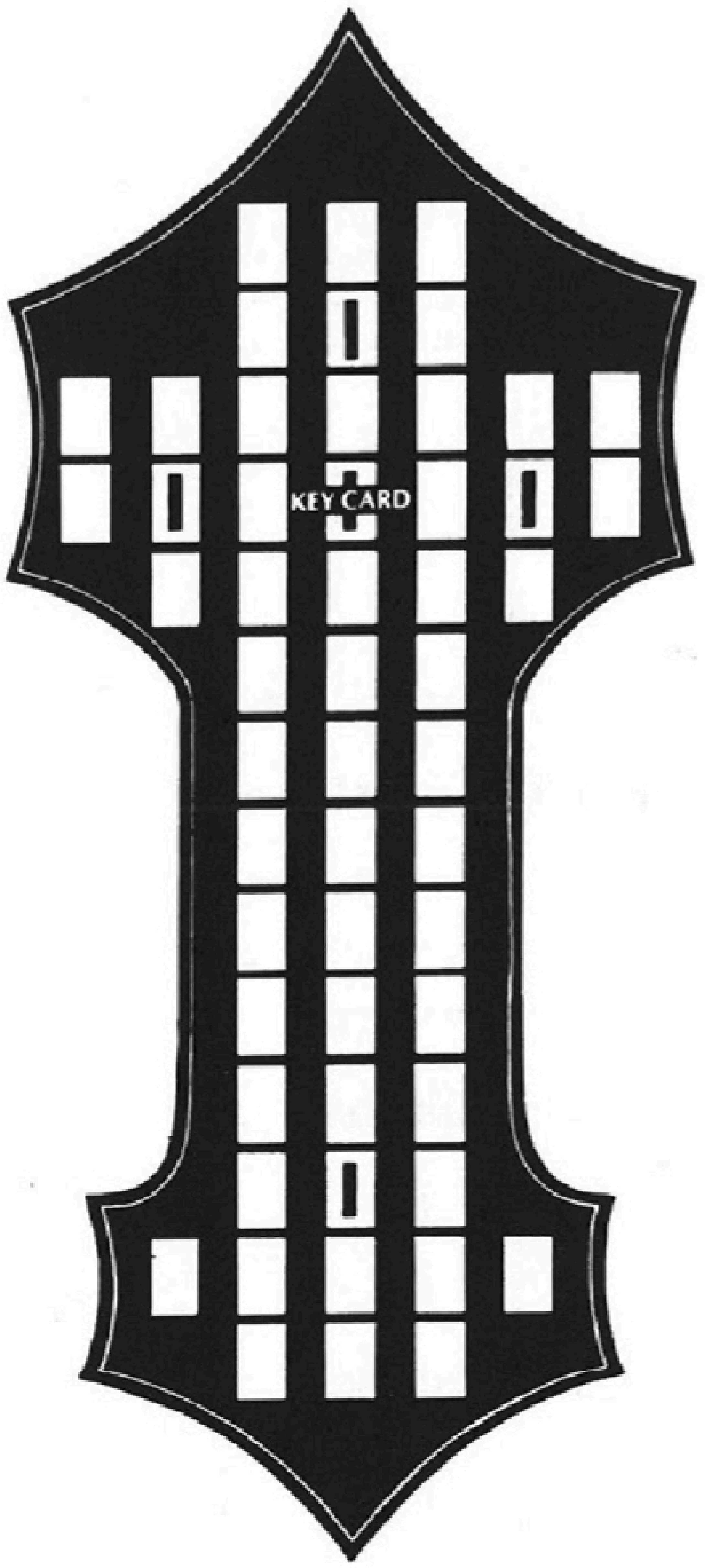
To prepare this spread, the diviner first removes the twenty-four pip cards numbered five through ten in each of the four suits.

The diviner then lets the questioner select from the court cards any one key card representing himself or herself and any one to four additional cards representing either those persons who have had in the past, or who presently have, the greatest influence upon the questioner, or who are most involved in the question to which an answer is sought.

Generally, swords represent dark-complexioned persons; coins not so dark; cups rather fair people; and staves those much fairer. In making his selection, the questioner also considers those personal factors described under each of the cards in the previous section.

A man usually takes one of the kings to represent himself; a woman, generally, one of the queens. If the questioner is a youth or boy, he may select one of the knights; while a young girl may select a page. After the questioner selects the additional cards, he places face up the key card and the one to four additional court cards as shown.

The questioner then shuffles the remaining cards and the diviner places the cards face up (fifty-three to forty-nine cards, depending upon whether the questioner placed one to five cards on the table) beginning at the top row from *right* to *left*. The diviner proceeds to read the cards, combining groups of cards to form a series or sequence of events.



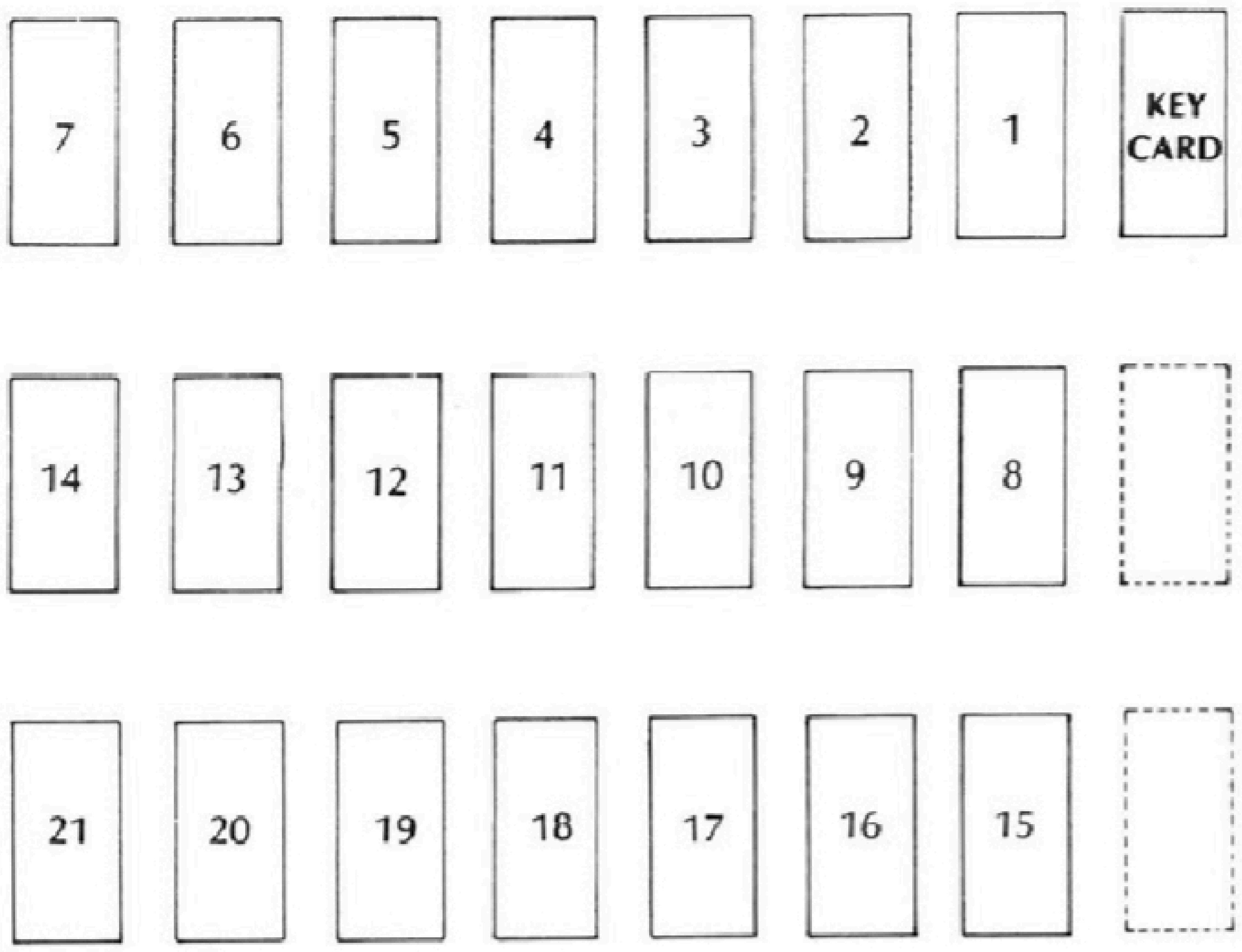
The Royal Spread

THE SEVENTH-CARD SPREAD

The questioner removes from the full deck one court card (king, queen, knight or page) representing himself and places this key card on the table face upward, leaving room to the left for seven more cards.

The questioner shuffles the cards face down and hands the pack to the diviner, who places the top card face up to the left of the key card. The diviner then counts off six cards and transfers them, in the same order, to the bottom of the pack. The seventh card is removed from the pack and placed to the left of the last spread card. This process is continued—six cards to the bottom of the pack and the seventh added to the spread—until the diviner has drawn a total of twenty-one cards and the twenty-one cards are arranged in three rows of seven cards each from *right* to *left*, always to the left of the key card.

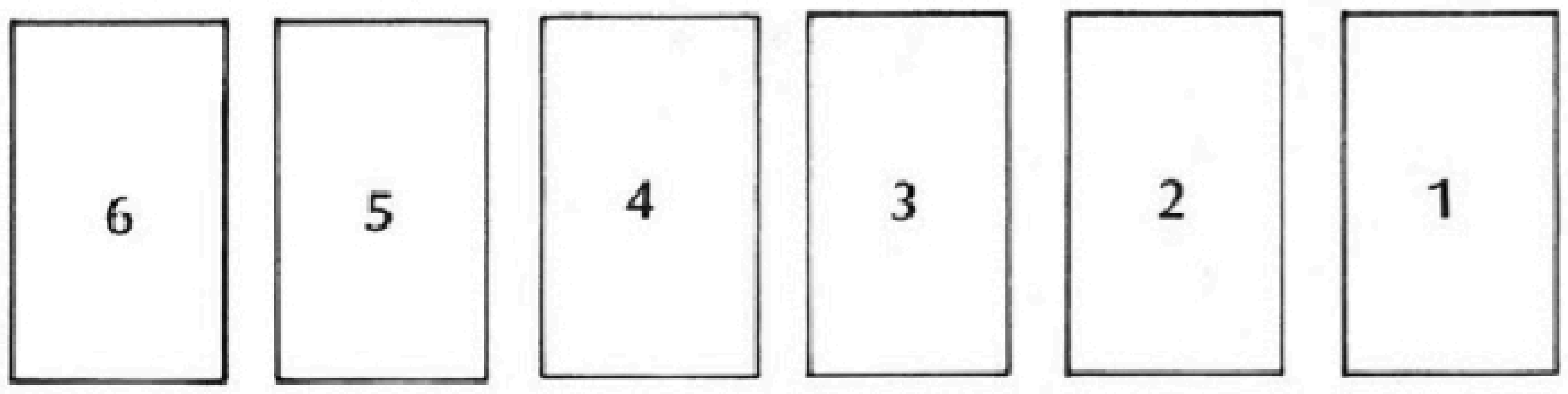
The diviner reads the meaning of each card, and group of cards, in sequence from *right* to *left*.



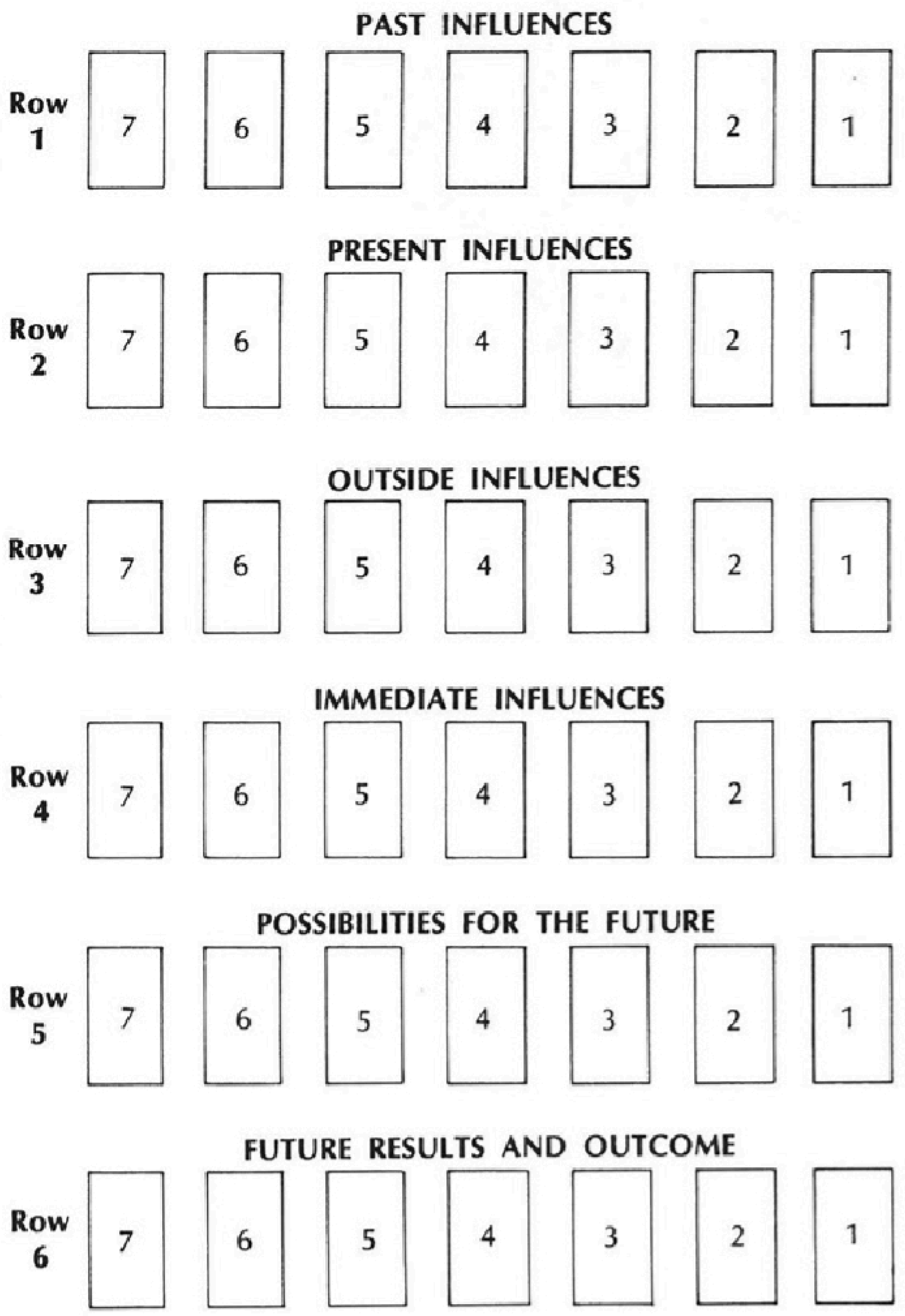
The Seventh-Card Spread

THE GYPSY SPREAD

The diviner removes the Major Arcana cards from the tarot pack and gives to the questioner the fifty-six Minor Arcana cards. The questioner shuffles the Minor Arcana and separates, into a pile face down, the first twenty cards. These twenty Minor Arcana cards are then put together with the Major Arcana cards to form a forty-two-card pack. The remaining thirty-six cards are set aside.



Six Card Piles for Gypsy Spread



The Gypsy Spread

The questioner shuffles the forty-two-card pack and separates the cards into six piles of seven cards each, placing them face down, from *right* to *left*, so that the first seven cards form the first pile, the second seven cards form the second pile and so on.

The diviner takes up each pile, beginning with the first, and deals out the cards, face up, beginning from *right* to *left* in rows of seven until there are six rows containing seven cards each, as shown.

In this card spread, the questioner—if of the male sex—is represented by any one of the following Major Arcana cards of his choice: The Fool, The Magician, The Emperor. If the questioner is of the female sex, she is represented by The Fool, The High Priestess or The Empress.

After forty-two cards have been spread into six rows as previously directed, the card representing the questioner is removed and placed a slight distance above and to the right of the first horizontal row. The questioner then draws at random from the unused thirty-six-card pack one card to fill the vacant position.

The cards are then read from *right* to *left* beginning at the top row and continuing through each of the rows to card number 7 on the bottom row. This reading will reveal a general and continuous story of the questioner's past, present and future. Generally, instead of reading each card individually, this spread is best interpreted if the diviner takes into account adjoining cards or even an entire row of cards. Sometimes it is worthwhile to run through the cards quickly, so that the mind receives an overall general impression of the trend of the cards, and then the diviner reads the cards again in more detail. The interpretations of cards should be adapted to harmonize with the circumstances of the questioner such as age, sex and marital status. The diviner should also bear in mind that the Major Arcana cards, and then the sixteen court cards, represent stronger and more compelling forces than the Minor Arcana cards.

The meanings for each of the rows are as follows:

Row 1—PAST INFLUENCES. Those past influences and experiences that have played a part in the life of the questioner.

Row 2—PRESENT INFLUENCES. Those influences and experiences in which the questioner is involved at the present time.

Row 3—OUTSIDE INFLUENCES. Those influences, environmental factors, pressures and other outside events that are now taking place and over which the questioner has no control.

Row 4—IMMEDIATE FUTURE INFLUENCES. Those events and influences that are approaching the questioner or into which he is presently entering, including unexpected events.

Row 5—POSSIBILITIES FOR THE FUTURE. Those events and influences that are available, attainable and avoidable by the questioner if he wishes to prepare for them or avoid them.

Row 6—FUTURE RESULTS AND OUTCOME. Those events and circumstances that will ultimately result in the future of the questioner.

SAMPLE TAROT CARD READING

The following sample card reading illustrates the Ten-Card spread which uses the twenty-two Major Arcana cards.

The tarot pack of seventy-eight cards is separated into two sections: the twenty-two Major Arcana cards and the fifty-six Minor Arcana cards. The Minor Arcana cards are set aside. The diviner or person who will read the cards places the twenty-two Major Arcana in numerical sequence, The Fool through to The World. The cards are given to the questioner, the person who seeks to learn from the cards an answer to a specific question or the general outlook. The questioner shuffles the twenty-two Major Arcana cards while stating aloud a question. At the conclusion of the shuffle, the questioner places the twenty-two Major Arcana cards in a pile face down on the table.

The diviner turns over the top six cards and places them face up, one at a time, in the positions numbered 1 to 6 as illustrated in the ten-card spread. After interpreting and reading each of these six cards, the diviner turns over the next four cards and places them face up in the positions numbered 7 through 10. These last four cards are then interpreted by the diviner.

For this sample reading, a young woman of twenty-two years is about to graduate from college. She is uncertain as to her future. She is thinking about an acting career. Her current boyfriend seeks her hand in marriage but she is uncertain whether he would make a good husband and if they would be happy together.

After shuffling the twenty-two Major Arcana cards and placing them face down in a pile on the table, the questioner turns over the first six cards one at a time.

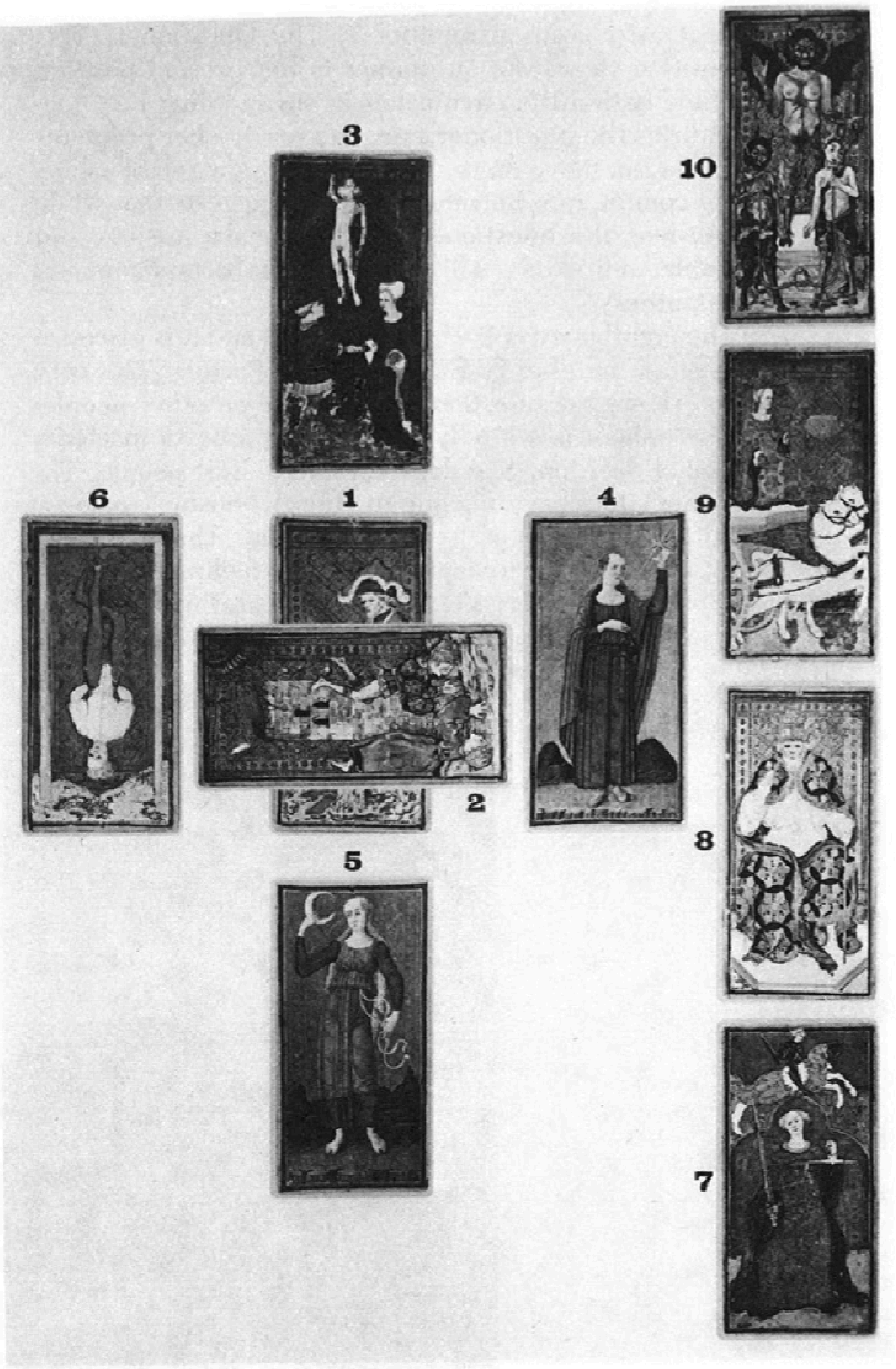
The first card turned up is I The Magician and it is placed at card position number 1, Present Position. This card position represents the present atmosphere of the questioner and her current circumstances. The Magician indicates that the questioner is a creative and skillful person with considerable self-reliance. She is capable of accomplishing the tasks she sets for herself. She is also a talented person who often influences other people.

The second card turned up is XVI The Tower and it is placed at card position number 2, Immediate Influence. This card position crosses the questioner and indicates the sphere of involvement or obstacles that lie just ahead. The Tower indicates a sudden and abrupt change and the termination of important past relationships. It is likely the questioner will find her emotional feelings and opinions wavering in the near future.

The third card turned up is VI The Lovers and it is placed at card position number 3, Goal or Destiny. This card position shows the ultimate goal or destiny of the questioner. The Lovers card confirms that the questioner is a warmhearted person who looks forward someday to marriage. The questioner soon will have to make important decisions about her personal life and career; she should maintain an open mind and carefully consider all possibilities before reaching a final decision.

The fourth card is XVII The Star and it is placed at card position number 4, Distant Past Foundation. This card position reveals the broad and basic influences that existed in the distant past and upon which present events are taking place. The Star is a positive card; it suggests the questioner comes from a happy home where one or both of her parents were theatrically or musically talented.

The fifth card is XVIII The Moon and it is placed at card position number 5, Recent Past Events. This card position shows events and influences just passed or which are just passing through the life of the questioner. The Moon is a card of deception. The attentions offered by the questioner's suitor may not be entirely sincere and the questioner would be wise to view her current relationship with caution. Additionally, the possibility of a theatrical career, while attractive on the surface, may prove disappointing in the long run.



The sixth card is XII The Hanged Man and it is placed at card position number 6, Future Influence. This card position shows the sphere of influence that is approaching the questioner in the near future. The Hanged Man forebodes a period of uncertainty and change in the questioner's present way of life. She will soon recognize that her current suitor is not the ideal person for marriage and, once she expresses her feelings, it will probably signal an abrupt end to their relationship. The current life-style of the questioner will soon undergo suspension and transition.

The questioner now turns over the next four cards, one at a time, and places them face up on the table in a row to the right of the previous six cards.

The seventh card turned up is VIII Justice and it is placed at card position number 7, The Questioner. This card position shows the questioner in her present position or attitude within the circumstances surrounding her. Justice confirms the questioner's need to resolve her problems so that she can move on to the important new relationships that are coming into her life. This card suggests that while the decisions the questioner soon will make are fair and reasonable, at first they will cause some embarrassment and unpleasantness.

The eighth card is V The Hierophant and it is placed at card position number 8, Environmental Factors. This card position shows the questioner's influence on other people. The Hierophant is a kindly person but prone to inactivity and lack of decision. She does not like to hurt people. The questioner's tendency to cling to old relationships makes it difficult for those around her to break away. The questioner should not be afraid to express her true feelings.

The ninth card is VII The Chariot and it is placed at card position number 9, Inner Emotions. This card position shows the inner hopes, hidden emotions and the fears and anxieties held by the questioner. The Chariot is a strong card and it reveals that the questioner is a strongly motivated person. At the same time, the questioner recognizes that she is prone to rush into a friendship or act impulsively. She would be wise to view people as they really are and not as she would like them to be.

The tenth card is XV The Devil and it is placed at card position number 10, Final Result. This card position shows the culmination and results that will be brought about from all the influences as revealed by the preceding nine cards. The Devil, consistent with The Moon, which appeared in card position 5, confirms that marriage to her current suitor would be unfavorable. The questioner would not receive the love and companionship she desires. It would be best to break off from her present suitor. The questioner should try to pursue her acting career for a specific period of time and, if unsuccessful, she should enter another field of employment where she would undoubtedly succeed.

Tarot card reader

XVII

CONCLUSIONS

THE HISTORY OF PLAYING CARDS began many centuries ago in an obscure time and place; the theories are numerous and unproven. It seems likely that the court and pip cards of the so-called Minor Arcana were devised separately from the twenty-two allegorical *trionfi* or Major Arcana and at a later date they were combined for reasons of convenience into the seventy-eight-card *tarocchi* pack. The earliest extant tarot cards are the beautifully illuminated Lombard packs known as the Visconti-Sforza cards and hand painted in the mid-fifteenth century for a favored few Italian families and nobility.

The Visconti-Sforza *tarocchi* cards must have been an important commission as evidenced by their artistic execution; yet the precise purpose of these early cards remains unknown. It seems safe to conclude that the allegorical imagery of the twenty-two Major Arcana was drawn from some of the persons and events of fifteenth-century Milan, thus resulting in a pictorial representation of the Visconti-Sforza family complete with heraldic devices. The Visconti-Sforza cards may well have been a gift from the ruling duke to his wife—probably the fourth duke of Milan, Francesco Sforza, to his wife, Bianca Maria Visconti.

There are no records to indicate that *tarocchi* cards were used for fortune-telling in the fifteenth century. The earliest illustrations of the use of regular cards for fortune-telling appear in *Mainzer Kartenlosbuch* (Mainz Fortune-telling Book), which Helmut Rosenfeld believes is the work of a book illustrator who lived in Ulm about 1487. The regular cards are illustrated with meanings, four cards to each sheet. Another early work is Marcolino's *Le Sorti*, published in Venice in 1540, which depicts cards from the suit of coins that are not drawn from a *tarocchi* pack. The impetus to occult interpretations of tarot cards was started by Court de Gebelin in France in the late eighteenth century, prior to this date *tarocchi* cards appear to have been used mainly as a game or as pictorial representations of noble families and their surroundings.

The earliest list of the Major Arcana or *trionfi* appears in the Latin manuscript entitled *Sermones de Ludo Cum Aliis* dating from about 1500. It is interesting to note that the listing and titles of some of the cards vary from the standard sequence used today: The Empress is second, The Popess is moved to fourth place, The Arrow is substituted for The Tower and The Angel for Judgment. Several early packs contain numbers on the trump cards, including two uncut sheets from the early sixteenth century and the Catelin Geofroy cards dated 1557. Therefore, it is likely that the sequence of the Major Arcana used today differs from the original listing of *trionfi* in the fifteenth century.

In 1977 most European playing card companies celebrated the six-hundredth anniversary of the history of playing cards based upon Brother Johannes' reference to *ludus cartarum*, which allegedly dates from the year 1377. There are other early references, although not necessarily proven, that suggest the existence of cards in the latter part of the fourteenth century, such as Justinger and the Canton of Bern, 1367; the decree of Florence, 1376; Covelluzzo's reference to Saracens of Viterbo, 1379; Archives of Marseilles, 1381; ordinance of the city of Lille, 1382; Gringonneur, 1392; and the Chronicle of Morelli, 1393.

It is likely that some artistic individual, probably of Eastern origin, "invented" card designs in the fourteenth century, as evidenced by the Mamluk cards bearing Islamic influence. These court cards, which lack pictures, and the pip cards were probably brought across the Mediterranean to enter Europe through either Spain or Italy. Subsequently, in the early fifteenth century another creative person devised the twenty-two *trionfi*. It is conceivable, although doubtful, that early court and pip cards were influenced by chess and dice; similarly, it seems doubtful that the *trionfi* derives from the Kabbalah, the Hebrew alphabet, or the so-called last vestige of the great Egyptian library of Alexandria about which Court de Gebelin wrote in 1781.

Whatever the true origin, playing cards and the *trionfi* have enjoyed a remarkable development during the past six hundred years. Thus, to some unknown artistic genius of the medieval ages we are indebted for the birth of a fascinating art form that combines pictorial art and allegorical imagery. Some people view cards as arcane and mysterious, while others simply enjoy them for many hours of gaming pleasure. Perhaps what compels most of us is the knowledge that what we see in the symbology of tarot derives in large measure from our own intuition and, once revealed, reflects back upon each of us to further enrich our lives.

LES CARTES À JOUER

du QUATORZIEME

au VINGTIEME SIECLE

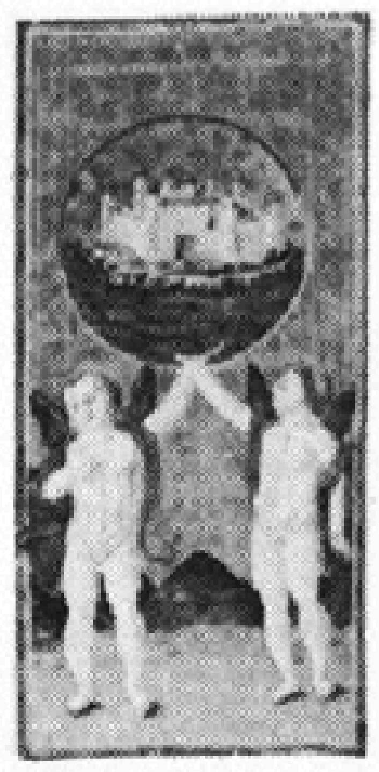
PAR

HENRY RENÉ

D'ALLEMAGNE

HACHETTE et Cie

ANNOTATED BIBLIOGRAPHY



THIS COMPREHENSIVE LISTING comprises over one thousand seven hundred books, incunabula, manuscripts and magazine articles selected from published and unpublished works dealing with tarot cards and playing cards in their many aspects. Subjects include the origin, history, development, symbolism, art form, attributes, occult meanings and interpretations of tarot and playing cards from the fourteenth century to the present. The bibliography does not include books devoted to card tricks, card sharping, gambling and rules of card games with the exception that a few of the earliest and noteworthy rule books are included such as Hoyle and Cotton; also included are books containing rules for the games of tarock, tarocco and minchiate, and rule books which contain references to the history of playing cards. Books designated with an asterisk (*) are from the private collection of the author; double asterisk (**) denotes facsimile edition.

A

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*__ANONYMOUS.__ _Academie Universelle des Jeux._ Paris. Thirty-nine editions of this rule book were issued between the years 1717 and 1859.

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GEOGRAFIA
Intrecciata nel Giuoco
de Tarocchi
CON LE INSEGNE
DI BOLOGNA
SIG. MARCHESE
GIO: PAOLO
PEPOLI.

LA GRANDE
CARTOMANCIE
OU
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PARIS.
ANCIENNE MAISON GAUTHIER,

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JOHN BERNSTRÖM
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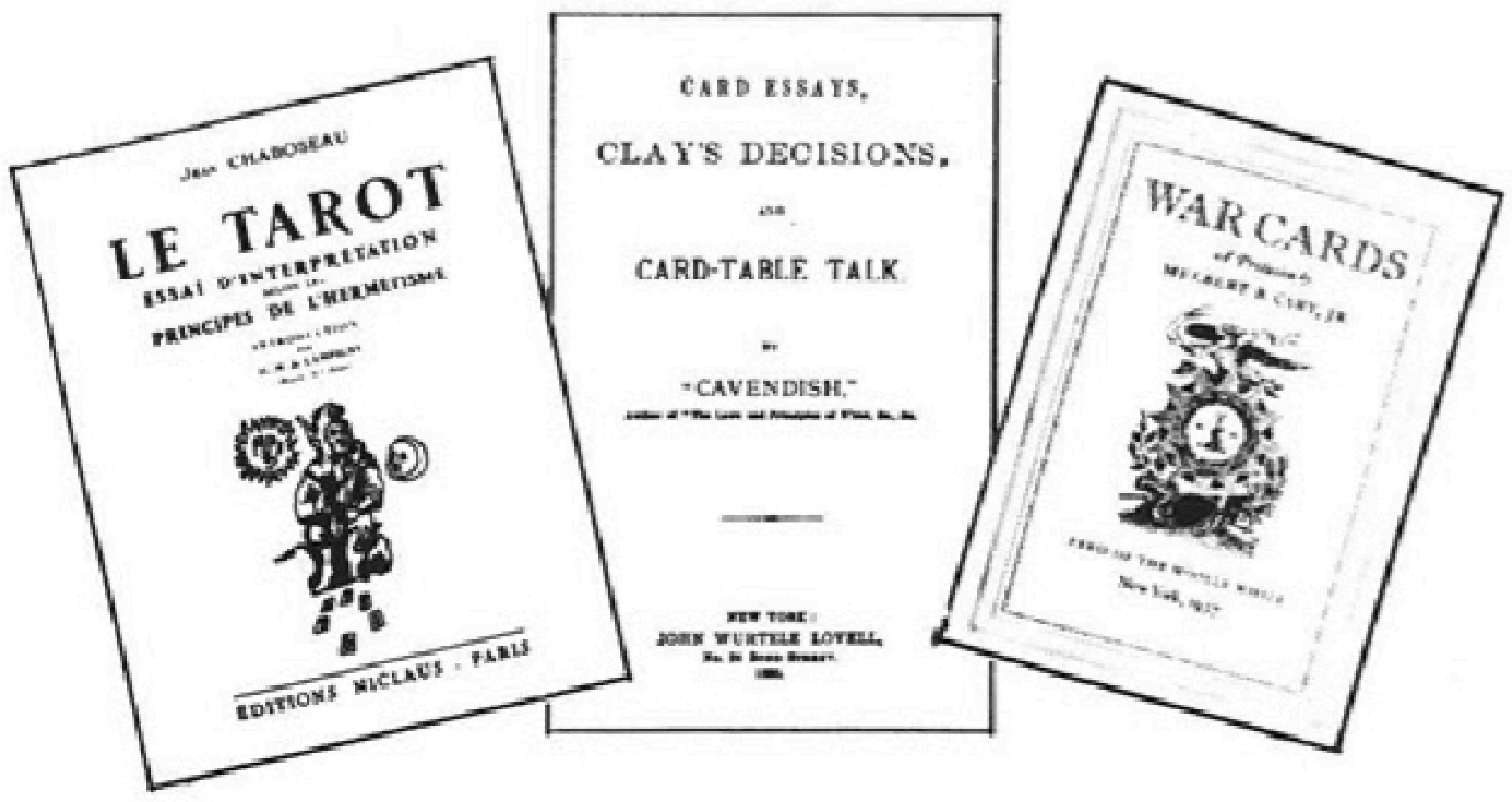

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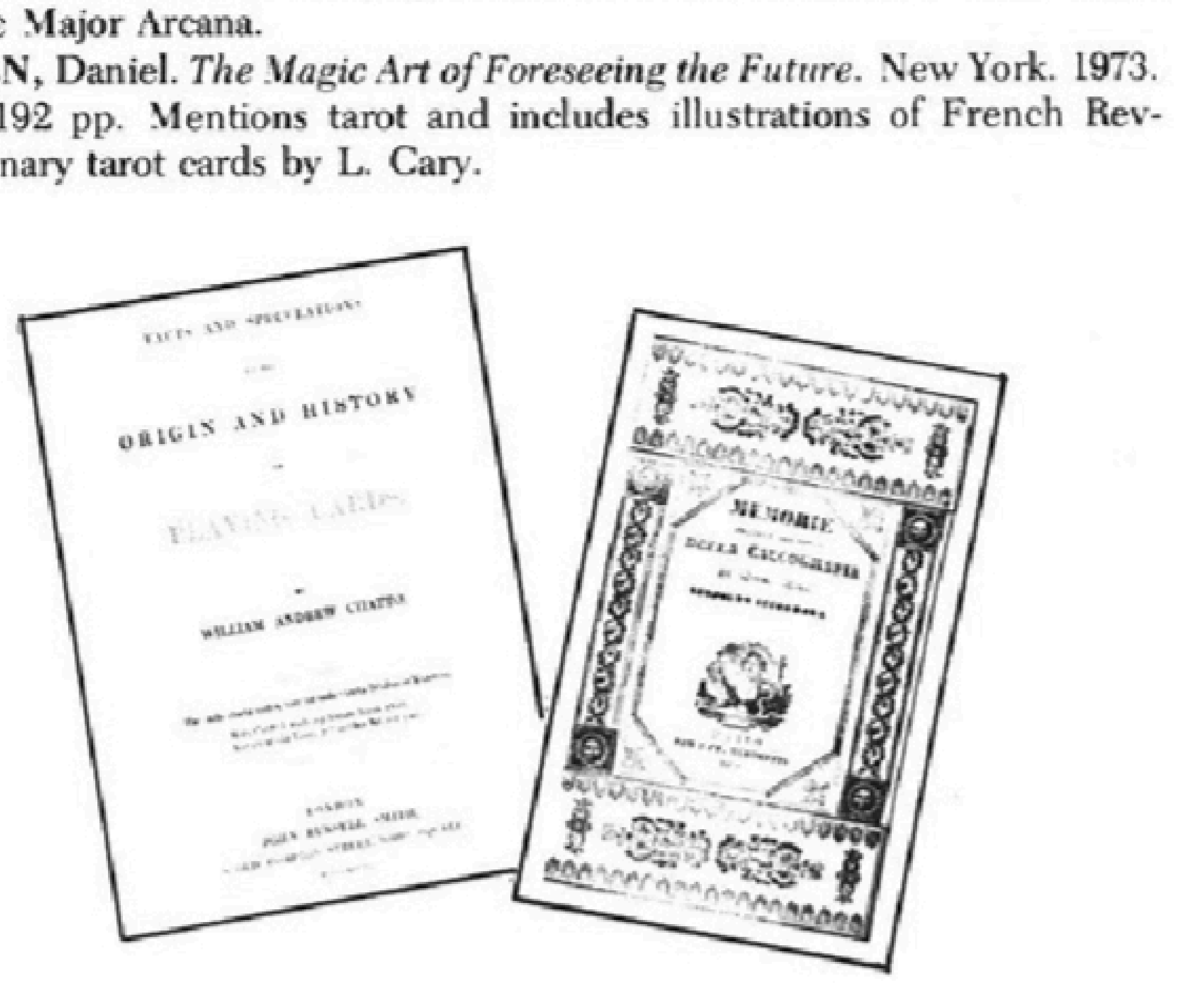

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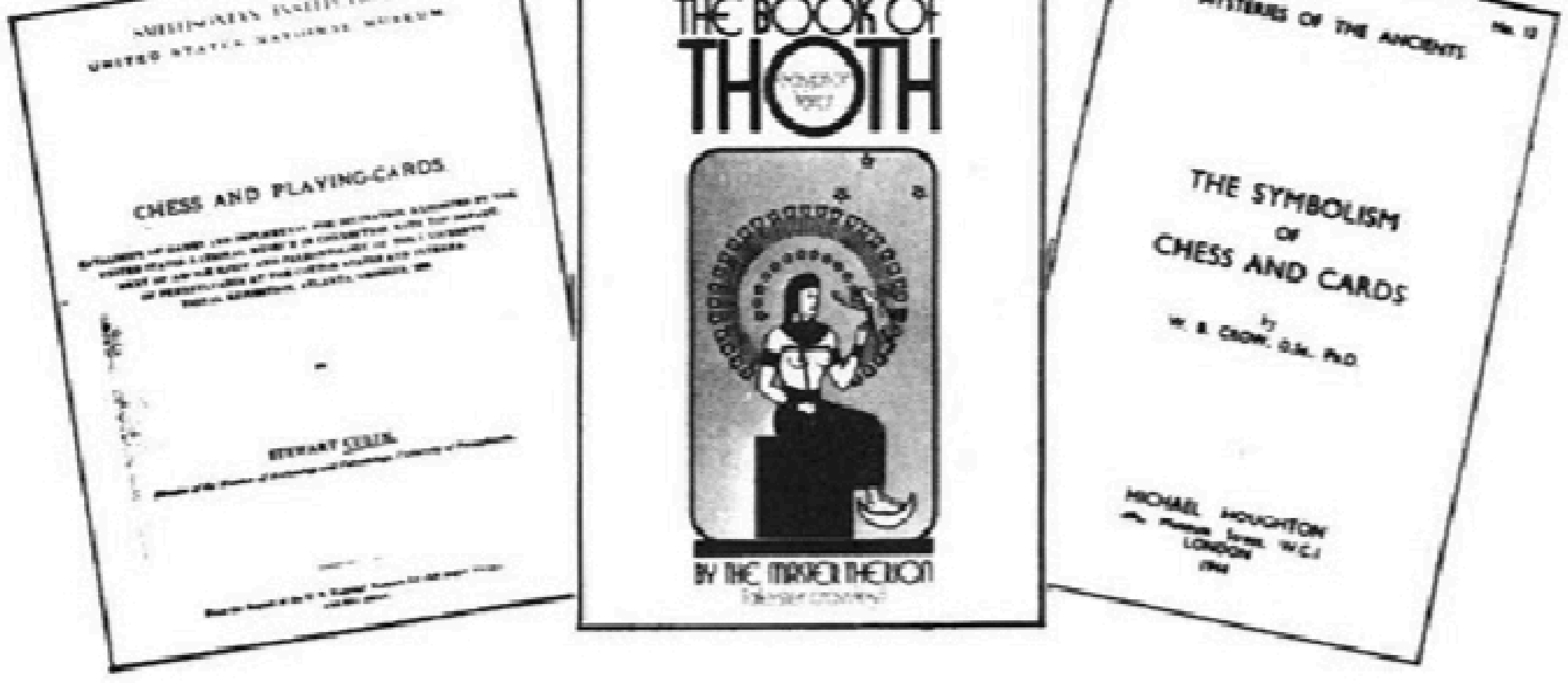

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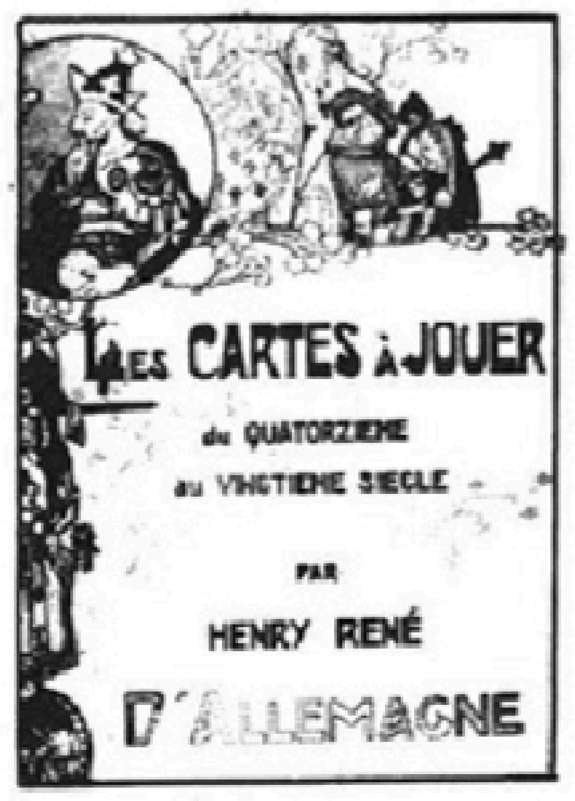

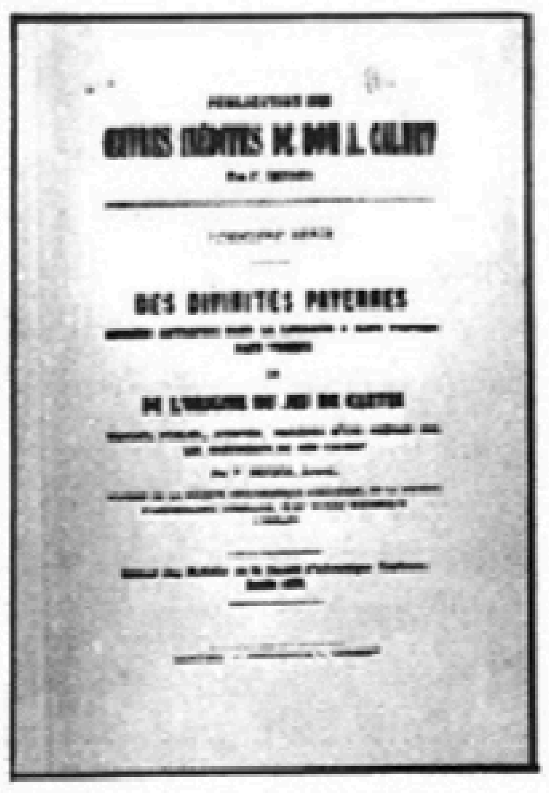

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JEUX

CARTES TAROTS

CARTES NUMÉRALES

A PARIS

11

LA FORCE.

MANIERE
DE SE RECRÉER
AVEC LE JEU DE CARTES
NOMMÉES TAROTS.
Pour ſervir de ſecond Cahier
à cet Ouvrage.
PAR ETTEILLA.

A AMSTERDAM,
Et ſe trouve à Paris,
Chez L'Auteur, rue de la Verrerie, Hôtel de Crillon.
Les Libraires indiqués au premier Cahier.

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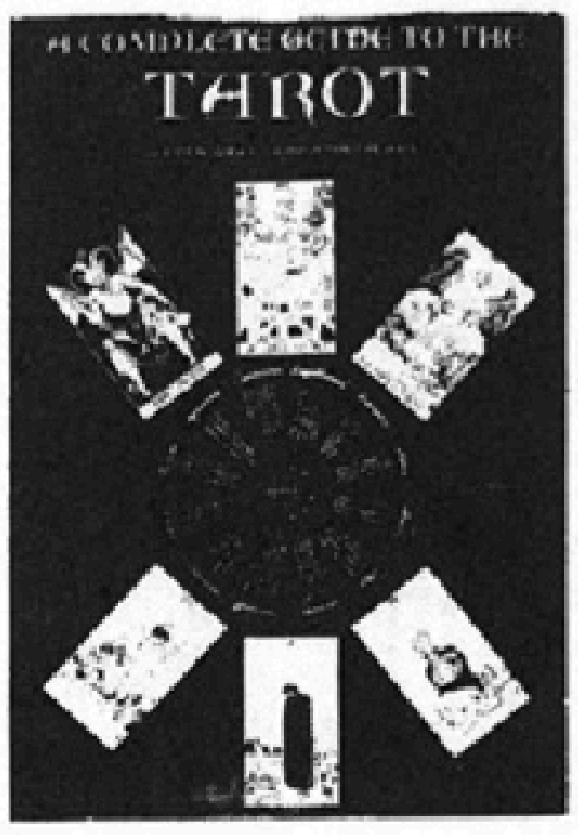

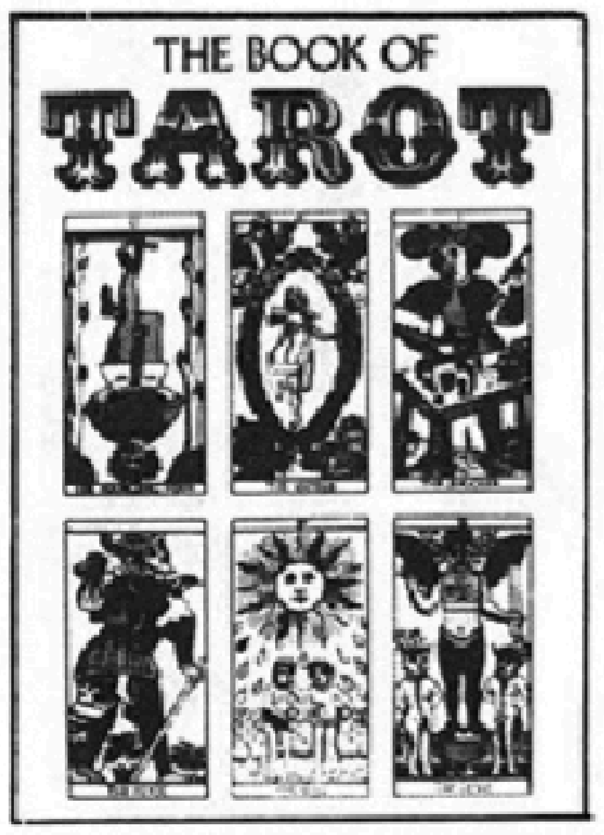

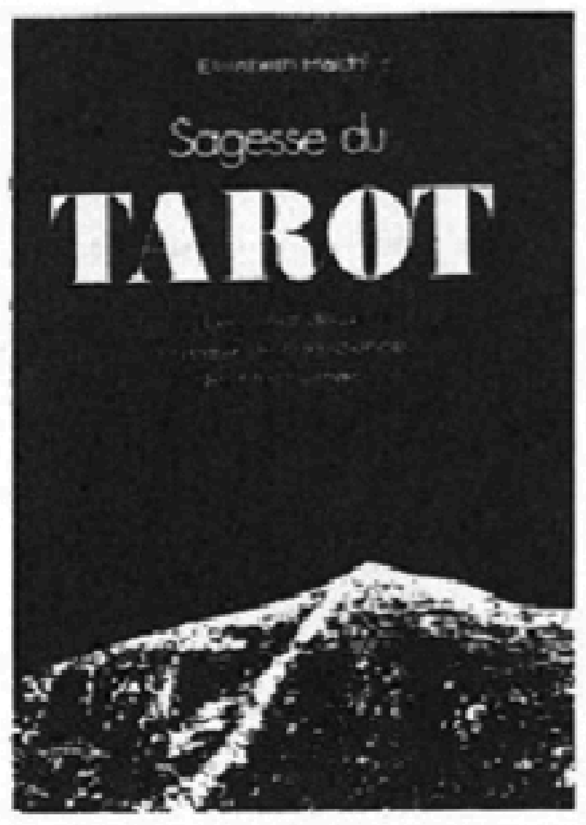

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The Sexual Key to the Tarot
VI
THE LOVERS.

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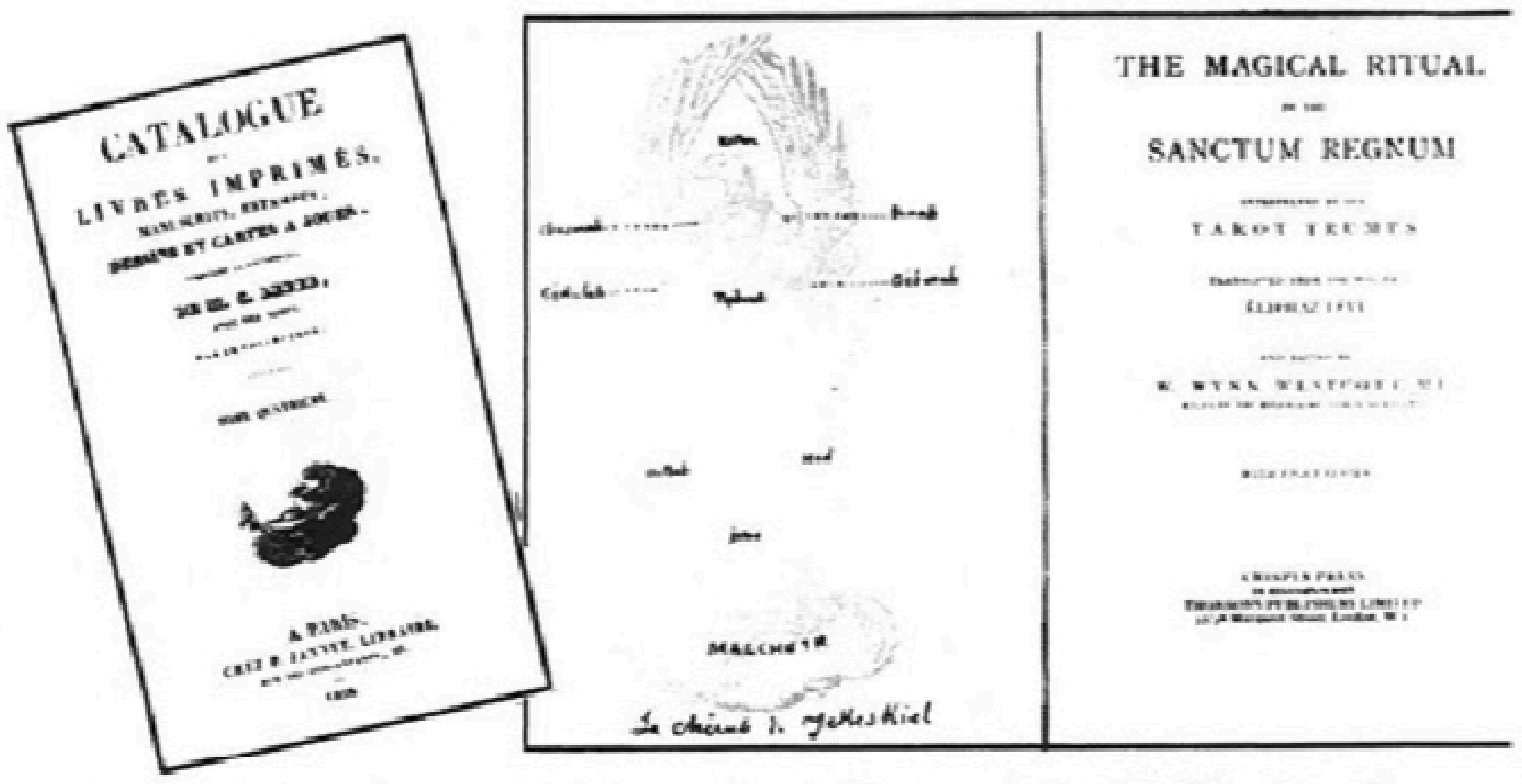
CATALOGUE
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THE MAGICAL RITUAL
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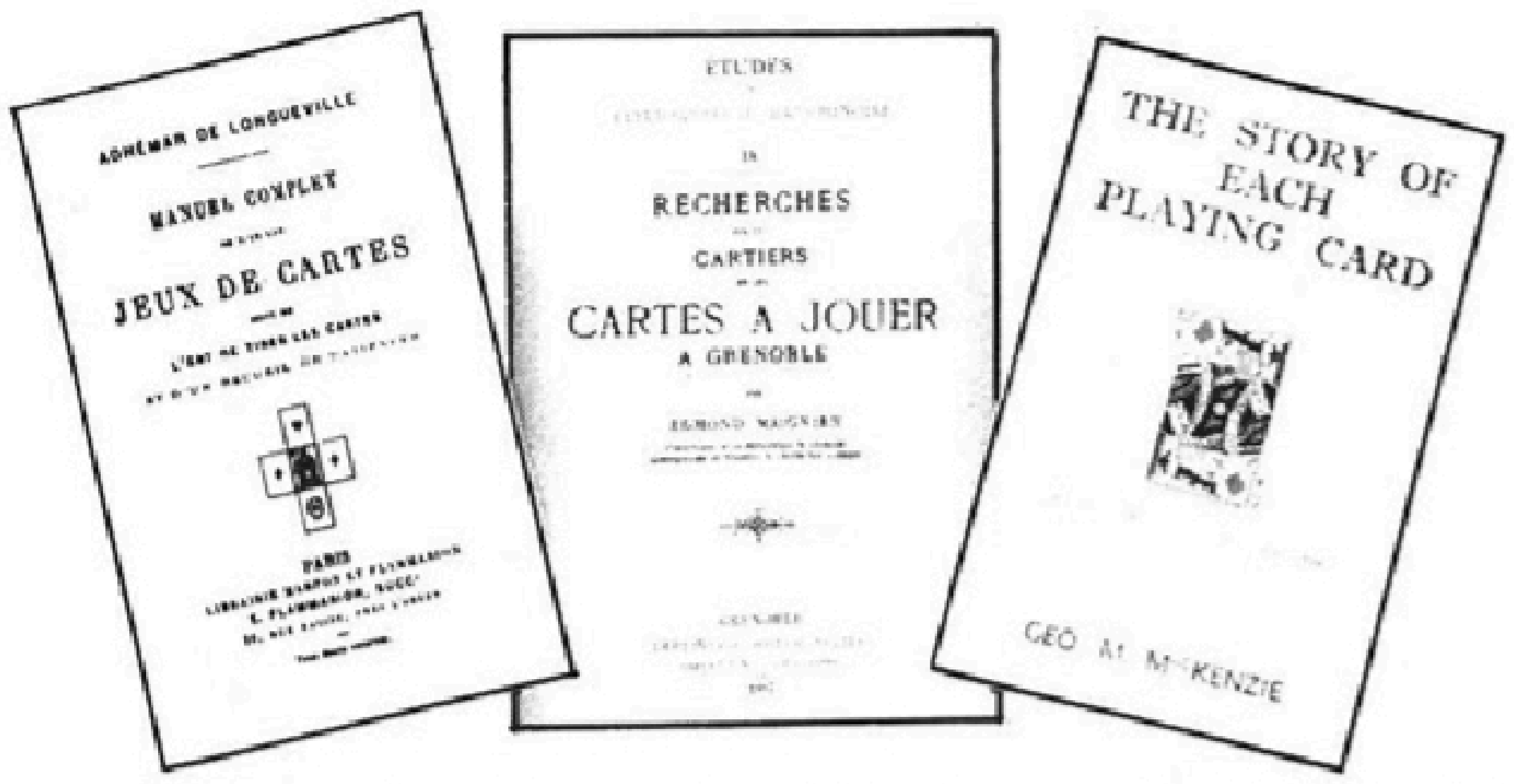

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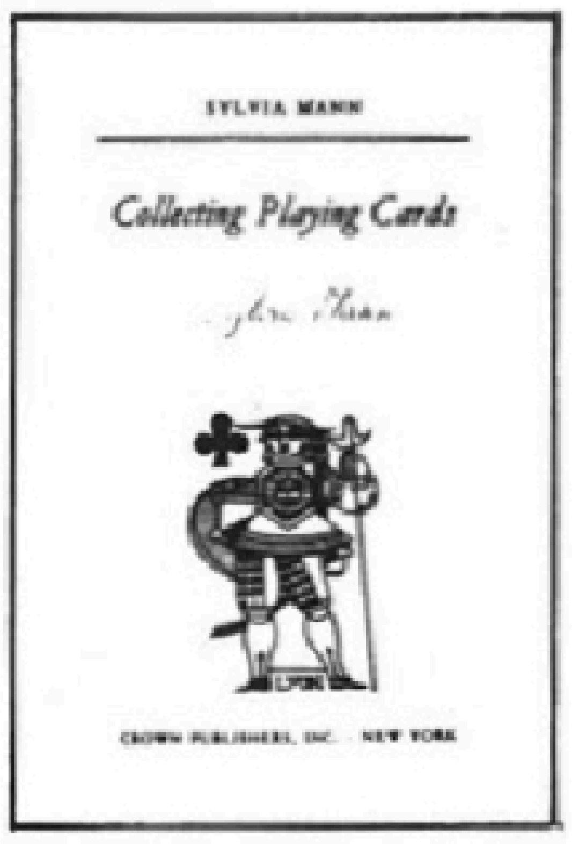
UNDERSTANDING THE
TAROT
BY Dr. LEO L. MARTELLO



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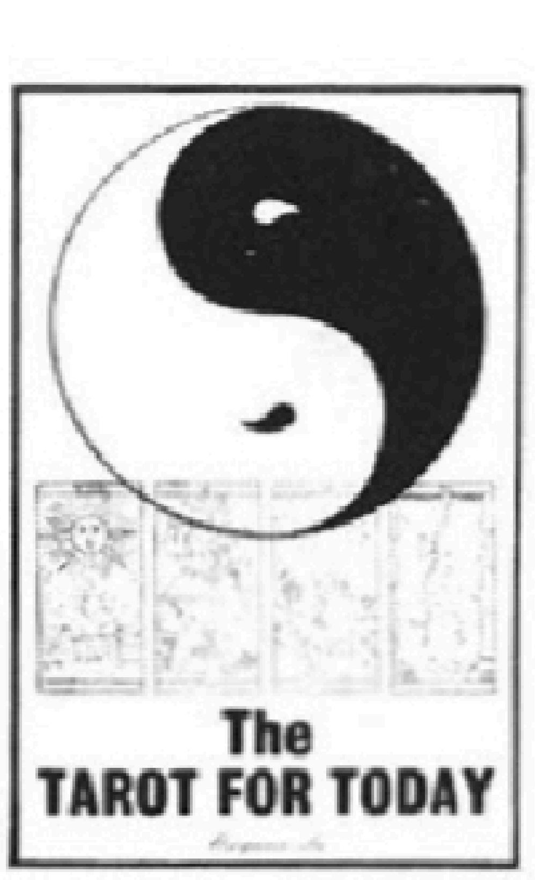

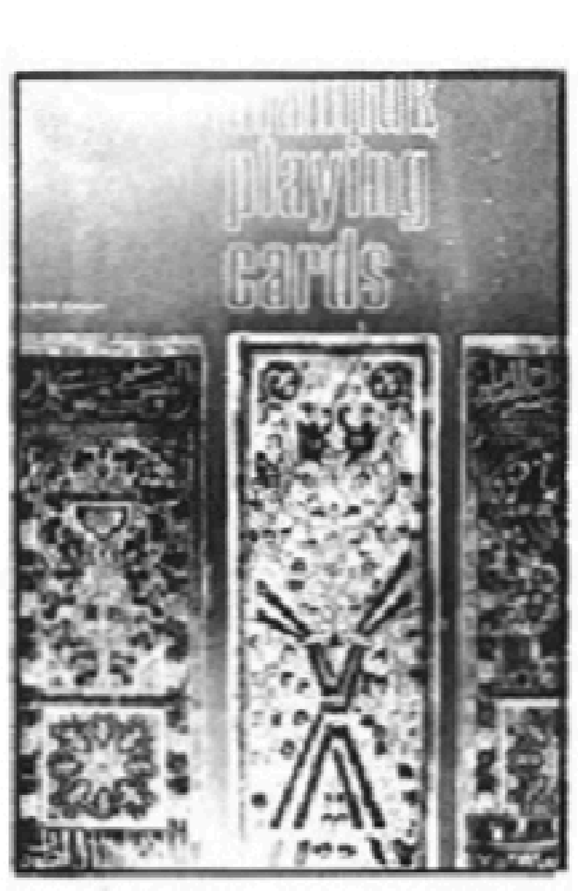

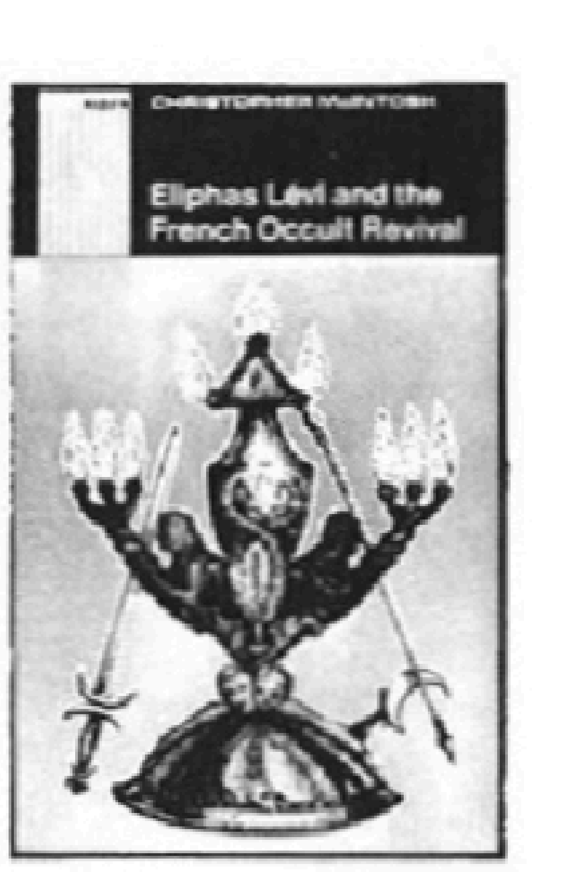

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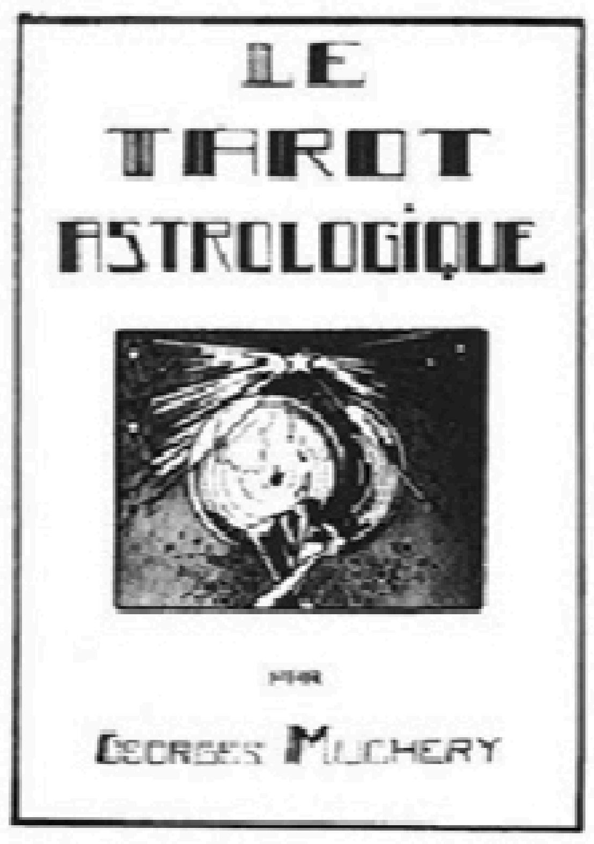

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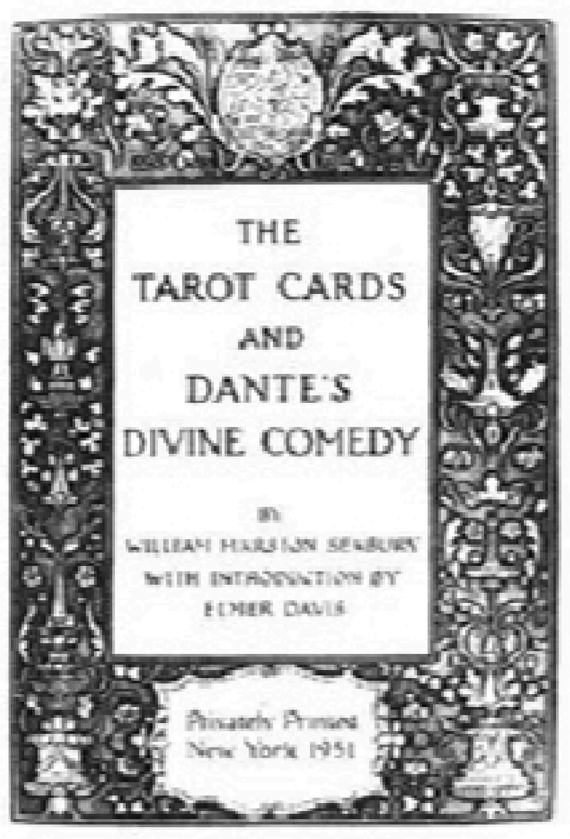

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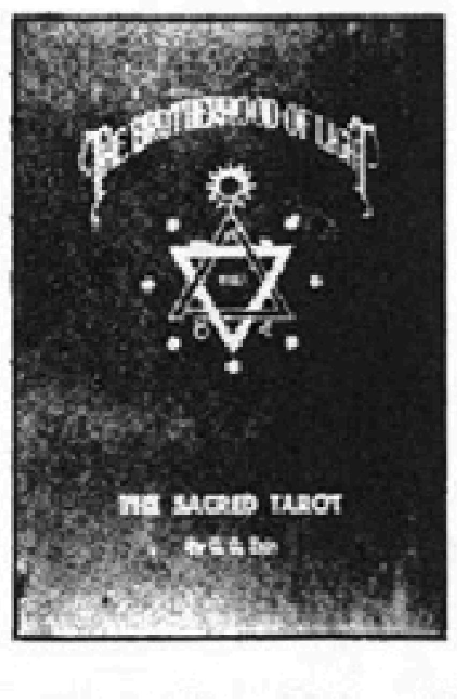

Das mysterium d Tarokspiel

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LE
TAROT
DES IMAGIERS DU MOYEN AGE
avec
un jeu
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